

Michael. Palmer



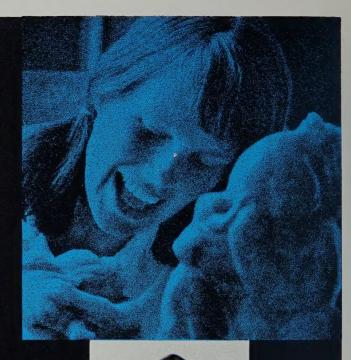
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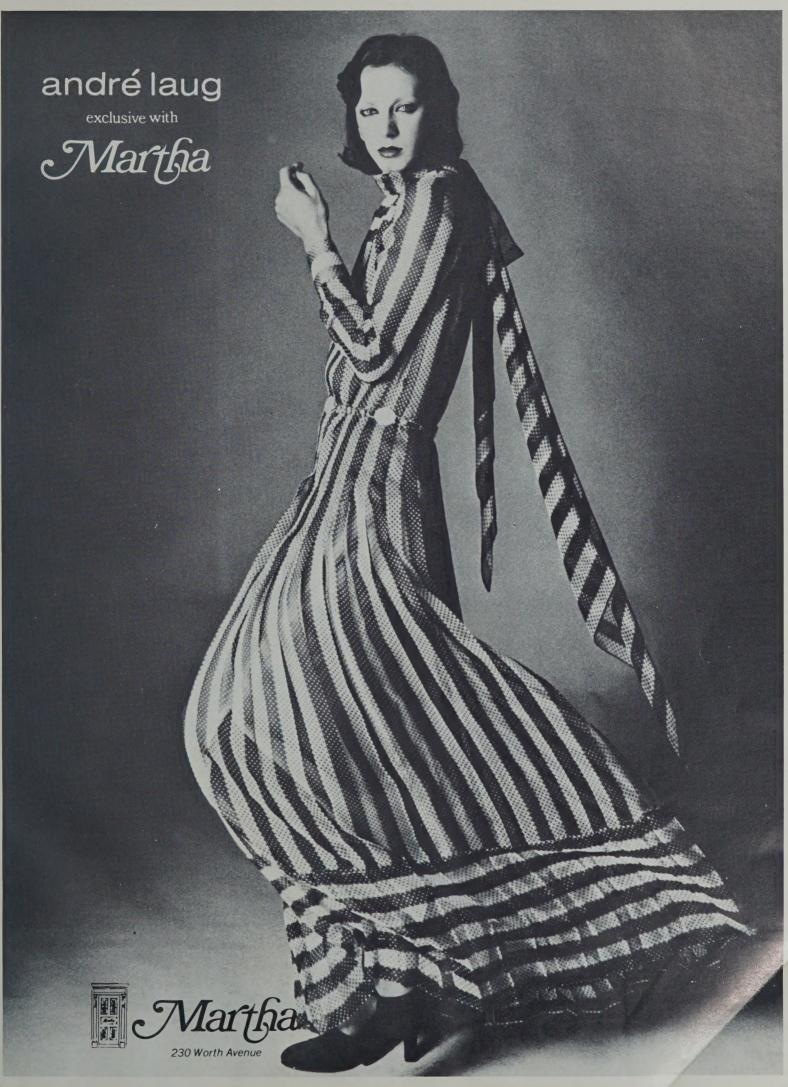
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Palm Beach LIFE

Published by Palm Beach Newspapers, Inc.

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MARCH, 1974

Vol. 67, No. 3

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PALM BEACH LIFE is published monthly, except for the combined September-October issue. Headquarters, 204 Brazilian Ave., Palm Beach, Fla. 33480. Copyright 1974 by Palm Beach Life. Entered at Tallahassee December 15, 1906. Second class postage paid at Palm Beach, Fla. Single issue \$1.00 per copy on newsstand; by mail \$1.25. Subscription (12 issues), \$11.00.

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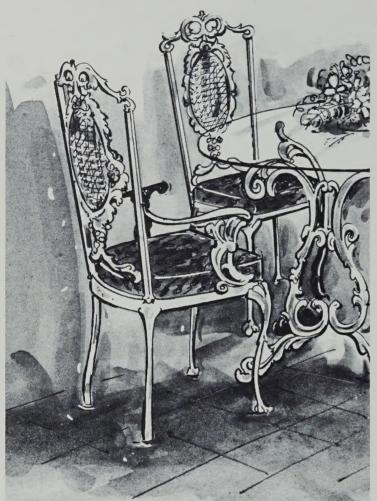
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DATELINE: palm beach

March is always the season to be giving — giving to the Red Cross, American Heart Association, American Cancer Society, hospitals, opera and ballet societies, universities, crippled children, rehabilitation centers, wildlife societies, associations to preserve historic sites and associations to find new ones.

There is scarcely a charity in the world which does not make a seasonal pilgrimage to Palm Beach. For Palm Beachers and their friends about the world raise millions through balls, auctions, parties, fashion shows, brunches, dinners, card games, golf tourneys and home tours. Mrs. Frank McMahon's ball for St. Mary's Hospital last year alone netted a record breaking \$2 million for that institution.

Actually, Americans in general are a rather generous people. According to the American Association of Fund Raising Counsel Inc., they gave some \$25 billion to charitable organizations in 1973.

And more and more citizens are donating their time and labor to community agencies. A recent Gallup poll found that more than half the people asked felt that contributing to charity is more important today than ever before and some 75 per cent said income tax deductions for charitable and educational purposes should be increased. (The Internal Revenue Service now recognizes some 131,000 tax exempt organizations.) The pollsters estimated that some 35 million adults were volunteering two hours a week to some cause and that an additional 38 million people had done volunteer work in the recent past.

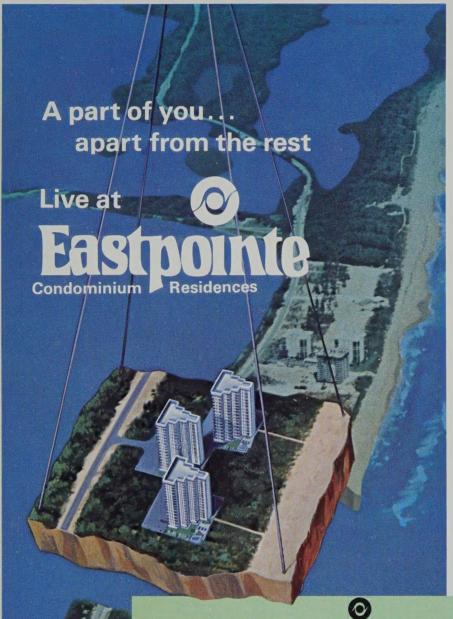
To channel all this concern into effective action the National Center for Voluntary Action was formed (and that, too, has its star studded mid-winter benefit in Palm Beach).

Despite all this concern, there are those predicting a "charitable crisis" in the 1970's as fund raising costs soar. The costs soar as philanthropic institutions no longer rely solely on volunteers particularly in the top level jobs (even the charity balls have their paid secretaries).

Many charities, too, have switched from door-to-door campaigns to direct mail solicitations, often sending unordered merchandise with their requests for money. On the national average, 25 cents of every dollar raised goes to pay costs of fund raising.

Interestingly, Changing Times magazine published a rating chart for national charities in its 1973 December issue. The standards developed by professional fund-raisers, the Better Business Bureau and others were simply: reasonable fund raising costs, full financial disclosure, governing board serving without pay, and adherence to accepted promotion and fund raising practices.

Palm Beach Life salutes some great American designers in this, our annual fashion issue. America's designers are stealing the limelight everywhere and we think the readers will join us in applauding their talent.



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Exquisite gold and diamond rose on ivory pendant is \$650 at Darrah Cooper, Inc., 310 Royal Poinciana Plaza, Palm Beach

The "Ring A Round," with bright colors on pale background, 12 x 12 in 14 mesh, \$45. (Underline middle initial.) Needlepower, Inc., P.O. Box 2972 Palm Beach





Bronze "Wellington" sculpture, 13 inches tall on marble base is \$695 at Palm Beach Interiors, Inc., 114 N. County Rd. Palm Beach



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Ship's lantern for the nautical look, 20 inches high, \$185 at Norcross Patio, 4600 S. Dixie Highway W. Palm Beach Fla.

White floral mirror is 30 inches in diameter, \$75, at Maggie Alan, Inc., 701 N. Dixie Hwy., Lake Worth, Fla.





Embroidered pastel or white flowers on white handbag, \$83 at David's Fifth Avenue, 339 Worth Ave. Palm Beach

Lovely silver plate chamber stick with snuffer is \$19.50 at Eleanor Newton's Green Turtle, 204 Worth Ave. Palm Beach





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Victorian English Sheffield wine funnel (1862), is \$95 at Douglas Lorie, Inc., 334 Worth Ave. Palm Beach





Dappled ceramic horse in T'ang Dynasty trappings stands two feet tall and is \$40 at Holland Salley Interior Designs, Inc., 350 Fifth Ave., S. Naples, Fla.

Pheasant in flight adorns decoupage and repousse handbag by Annie Laurie, \$65. Available at Saks Fifth Avenue, 300 Worth Ave., Palm Beach



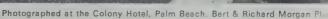


Malcolm Moran's "Baby" bronze cast mounted on mineral and wood base is \$55 exclusively at Piccolo Mondo, 311 Worth Ave. Palm Beach

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Milk can cocktail shaker in silver plate by Reed and Barton, \$62. The Modern Shop 10 Via Parigi Palm Beach





Antique spoon rings handcrafted in sterling or silver plate are from \$4.25 at Studio II, Gallery Square Tequesta, Fla.

Super-mini (2 x 1 inches) travel alarm with leather case, \$50 exclusively at Harold Grant's 333 Worth Ave. Palm Beach





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California

A Royal Party

Southern California sampled a soupcon of pomp and ceremony of old Spain and royal protocol of Hispanic pre-civil war years with the visit to the Southland of His Royal Highness Prince Don Francisco Enrique de Borbon y Borbon, the Fourth Duke of Seville, and his illustrious consort Princess Dona Marie Jose de Borbon. Accompanying the royal couple

from Madrid was their three year-old son Infante Don Enrique Ignacio de Borbon y Garcia-Lobez y de Borbon and Marquis de Haro Union, Count of the House of Cervantes.

Occasion of the distinguished visitors' trip was the Royal Ball, a benefit of the Order of St. Lazarus of Jerusalem, the 900 year-old ecumenical order dedicated to charity in the tradition of the Crusades. The prince is the 47th Grand Master of the order.

Joining the party of the recent Spanish visitors to Los Angeles was the Laird of Gayre, Feudal Baron of Lochoreshyre, chief of Clan Gayre of Scotland.

Another in the royal party was former Californian John P. Fitzpatrick, board chairman of Gulf Oil Iberia in Madrid, and Mrs. Fitzpatrick, who acted as interpreters.

A series of social activities surrounded the royal couple's visit to California, including a pilgrimage to Santa Barbara, a city with deep Spanish ties. William Lutton, president of the trust for historic preservation of this neighboring city and his committee of social and civic leaders welcomed the couple and entourage.

The Prince Don Francisco, Duke of Seville is a descendent of King Carlos III of Spain, who during his reign gave an order for the establishment of missions and military centers in faraway California. This resulted in the founding of Santa Barbara.

Following the tour, flags of Spain and the United States flew together at the luncheon at El Paseo, where a haute-cuisine menu of American fare and wine from Spain was served. In charge of the celebrated day were Santa Barbara social leaders Mrs. Nelson S. Birkhead, Miss Nancy Cole, Mrs. George Finlay, Mrs. Wilson Forbes, Mrs. Francis Lloyd, Mrs. Leo McMahon, Miss Frederica Poett, Mrs. John T. Rickard, Mrs. Clair Rudolph and Mrs. Lloyd Wheeler.

That evening, the colorful ritual and medieval pageantry of the Royal Ball took place in the grand ballroom of the Beverly Wilshire Hotel. John Patrick Hennessy Jr. (of the liquor clan), a Knight of St. Lazarus, was ball chairman and chevalier Hernando Courtright was co-chairman.

Los Angeles notables attending



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Honored at California's Royal Ball were, from lett, Prince Don Francisco Enrique de Borbon y Borbon, Princess Dona Maria, the Laird of Gayre, and the Marquis de Haro Union. (Hoover)



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the ball who earlier in the day were invested into the ancient ecumenical order were Dr. John R. Hubbard, President of the University of Southern California, Robert P. Strub (Santa Anita Racetrack), Max K. Jamison, John R. Fluor, Jack Wrather, Hubert F. Laugharn Jr., Mrs. Mitchell Lathrop and Tom A. Lewis.

Dr. Hans von Leden, bailiff of the order's Grand Priory of America, with Mrs. von Leden welcomed guests who were received by the grand master, the Prince Don Francisco and Princess Dona Maria, the Marquis de Haro Union, the Laird of Gayre and Mr. and Mrs. Fitzpatrick.

In full regalia and medals, postulants and officers of the order took the oath of fealty to the grand master after a procession heralded by banners, bunting, trumpets and fanfare.

The ballroom was decorated in green and white, the colors of the Order of St. Lazarus, figures of knights in Spanish armor and a golden throne chair. Appropriately, bagpipes announced the entrance of his Excellency.

Prominent Southlanders attending the royal occasion (and whose support contributed to the order's charity endeavors), included Mr. and Mrs. John Brown Cook who were hosts to Mr. and Mrs. William W. Durney, Mr. and Mrs. Ross Urquhart, Mr. and Mrs. Glenn Dumke and Mr. and Mrs. J. B. Nethecutt.

Serving on the ball committee was Dame Angela Scellars, who attended with John Roche and had as her guests Mr. and Mrs. Ulysses S. Grant IV and the Robert Ansteads.

Mrs. Alfred Victor Orena was escorted by Henry Clarke. Others were Admiral and Mrs. Dale Collins, Dr. and Mrs. Daniel W. Bryant, Mrs. Austin Hutson, Mrs. Garnett Bonner and Mr. and Mrs. Winchester Cooly III.

Cmdr. Nicholas M. Salgo of New York City flew from Paris to host a table that included the Charles I. Schneiders of Beverly Hills and Mr. and Mrs. William H. Burgess of Pasadena. The Robert Paul Strubs of San Marino, hosted a table including Mr. and Mrs. William Dougherty, Mr. and Mrs. J. Edward Martin and Arthur Lee Crowe Jr., all of Pasadena.

Hernando Courtright entertained Sr. and Sra. Miguel Aleman (his father was former President of Mexico).





Self Portrait

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American Portrait Artist

Exhibition

March

19

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Debs may be reluctant in other states, but not in Texas where they know the formal presentation of debs—usually under the auspices of an exclusive men's organization which selects the girls—is just the necessary prelude to a season of frenetic fun. For in most Texas cities each debutante, following her official bow, is honored with a round of parties and each has her own creating a season participated in by two, often three, generations of family and friends.

In Dallas, especially, deb entertaining is deluxe and delightful with an emphasis on originality — unusual themes undoubtedly contribute to the enthusiasm and excitement generated.

Mrs. Bosworth Bendetsen's Safari Ball at the Brook Hollow Country Club for her lovely daughter, Marty, was original and appropriate because she and Marty and another daughter, Mary, spent last summer big-gaming it in Africa.

A watering-hole, a rain forest with wild parrots, a tree-top lodge and grass huts set the mood for the hunters, who were seated at tables covered with zebra and leopard skins, fake, of course! *Pretorias*, the national flower of Africa, had been flown in for center-pieces.

Fantastic slides of African scenes, taken by Mrs. Bendetsen and her daughters, were flashed on two walls. A magnificent sunset which covered the entire back wall of the bandstand was a blow-up of a photo taken by Marty, a fine photographer.

But it was Sister, the lion cub borrowed from Lion Country Safari, who stole the show. Everybody loved Sister, who had to leave the party early, "She's just a baby, you know."

Euel Box and the First Crossing beat the tribal drums and the natives and hunters alike packed the clearing as they danced. That is, when they weren't feasting on lamb Kenya, curried chicken, beef Sambusa, baked ham, stuffed peppers, sweet potato patties, sauteed bananas, plus an array of fresh fruits, salads and desserts.

Among those making camp were Eldred Jay Robinson, who escorted the hostess, Julie Haley and John Littlejohn, Cathy Lindsley and Peter Dauterman, Marissa Brooks with Randy Biddle, the Kurt Woodalls, Mr. and Mrs. Henry Beck, the Jack T. Weavers and Tom Craddock in from Houston, Judy Post (just back from Honolulu) with Mike Vanderwoude, the Edward Marcuses, Joel Williams III (he was Marty's date), Mr. and Mrs. Henry Campbell III, Bobby Moore (he was with Mary), Margie Ratteree and Tom Cockrell, Jill Reynolds, Dorry Kee and Ed Reynolds and lots more.

Who would ever think of recycling in terms of a festivity! Well, the Morris Spencers did and gave a







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smashing "Recycling Party" for darling deb Chris Jonsson. They also chose the Brook Hollow.

Dress "regs" for the ladies stated, "Wear re-done, patchwork or plain cocktail dress." That provided plenty of leeway, but bright patchwork and prints predominated with Mrs. Spencer leading the way in a stunning "patcher" in several shades of blue and green.

Nobody would actually admit to a recycled gown, but everyone liked being able to appear in "any old thing." As for the decor, beer cans made great centerpieces, with flowers and birds cleverly fashioned from newspapers accenting the topical theme and adding to the conviviality and conversation.

Honoree Chris chose red printed wool; she was with Dale Johnson. Her father, Phil Jonsson, was with Diane Yost and others in the throng were her grandparents, the Erik Jonssons, Mary McDermott and Blair Mercer, Helen Davis and Laurence Cantwell, the Earl Cullums Jr., Lisa and John Tedford, Mr. and Mrs. Marshall Cloyd, and the Paul Eggers.

Janet Spencer and Edwin Free-

man assisted her parents in receiving, as did her brother Nelson Spencer and his date Joanne Barry.

There was almost a pre-Alamo flavor down San Antonio way when Nell and John Steen, Peggy Becker and Sue Marchbanks took over the charming Poco Loco for a noontide Mexican fiesta complimenting seven debs — Ruth Amen, Julie Biedenharn, Reagan Hennessey, Adele Huey, Carolyn Mueller, Jan Musselman and Claire Rubiola.

Delicious early Texas fare (San Antonio is famous for its Mexican cuisine) including enchiladas, tamalitos, arroz con pollo and refritos was served the 300 guests in a typical south of the border setting.

The popular Poco Loco Brass contributed to the *ambiente* and showed musical versatility with renditions of everything from rock to rhumbas. They even played La Raspa, that lively Mexican polka, and "Put Your Little Foot," (also known as the Varsoviana in Spanish speaking circles) the dance popularized by Conrad Hilton, who always does it at his hotel openings . . . the sun was setting when the last adios was said.



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CRUISE HIGHLIGHTS 1974-75

From New York (Port Everglades*)

SPRING MEDITERRANEAN, GREEK ISLANDS, April 6*/10.

EASTER WEST INDIES, April 12. 14 days. 7 ports. Sagafjord. SPRING CRUISE TO EUROPE & BRITISH ISLES, April 26.

35 days. 20 ports. Sagatjord. NORTH CAPE & FJORDLANDS, June 1. 32 days. 12 ports.

NORTH CAPE & NORTHERN EUROPE, June 25. 42 days. 19 ports. Vistafjord.

SCANDINAVIA AND EASTERN EUROPE, Aug. 7. 30 days.

A ports. Vistafjord.

FALL MEDITERRANEAN, Sept. 7. 39 days. 15 ports. Vistafjord.

SPANISH MAIN (N. Y. to California), Sept. 14. 16 days. 6

SOUTH PACIFIC/AUSTRALIA & NEW ZEALAND, Oct. 1. (from

San Francisco) 50 days. 20 ports. Sagarjord.
SIX CARIBBEAN CRUISES, Oct. 19*—Dec. 18*, 10-17 days. SOUTH SEAS—EAST INDIES—ORIENT, Jan. 7/10*. 90 days.

FOUR CONTINENTS, Jan. 21/23*. 79 days. 29 ports. Sagafjord.

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New York

Dressing Up For Easter

By-LOUIS GEORGE

Roaring into '74, the peaceable animal kingdom seems somewhat significant. Chinese Year of the Tiger, 4672, bowed with the Fifth Annual International Bunny beauty contest. Playboy Hugh Hefner said 71 fleet Gotham Bunnies were an earful, eyeful, as were the vote-getting hoppers from 21 other lairs around the world. Now pacing the New York season are the powerful ponies nosing home at Aqueduct.

The club-corner part of serious fun these evenings starts at Club Cavallero for the young set including newlyweds, Tom and Christina Reeves — Madame nee Biddle, bien sur. Go east, young rovers, go east, to Club El Morocco, for the spotlight on Hugh Shannon in the Champagne Room, just back from St. Moritz. On El Morocco's smart scene were Col. and Mrs. Serge Obolensky and hosts of mid-town pacers.

The Starlight Roof of the Waldorf was the setting for the Freedom Award Dinner of the Order of Lafayette. Honored were Adm. Thomas H. Moorer, chairman of the Joint Chiefs of Staff, the Hon. George C. Wallace, governor of Alabama, Sen. Edward J. Gurney of Florida, and Lt. Gen. William A. Knowlton of the U.S. Military Academy at West Point.

Among those seen at the Lafayette Award gala were Col. and Mrs. James W. Gerard, the Hon. and Mrs. Hamilton Fish, Mr. and Mrs. Henri Bendel, Col. and Mrs. Howard E. Cox, the Hon. Leonard Connor, Mr. and Mrs. Zoltan Grosz, Count and Countess Francis Puslowski, and Col. Ansel E. Talbert.

Good news both for charity and the advent of Easter is that Mrs. H. Donald (Ruth) Sills will chair the annual Easter Seal Luncheon at the Waldorf. It's the last of the big Easter Day parties still on the Gotham scene.

The big Philadelphia charity ball just past was the 125th anniversary gala of Hahnemann Medical College and Hospital. The soiree was memorable with Bob Hope and



From left, Freedom Award winners Adm. Thomas Moorer, Sen. Edward Gurney, Gov. George Wallace, Col. James Gerard at Waldorf. (Rancou)



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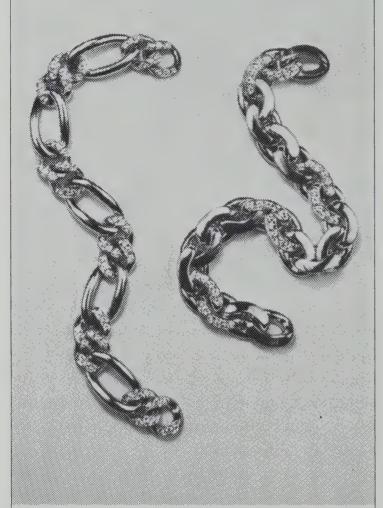
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Newlyweds Mr. and Mrs. Thomas Reeves among young set enjoying evening at Manhattan's new Club Cavallero, off Park Avenue. (Mark)

Duke Ellington at the Philadelphia Academy of Music. Supper-dance followed at the Bellevue-Stratford Hotel, under the chairmanship of Mrs. Charles Mather and Morton Jenks.

Friendly Philadelphians at the Hahnemann Medical College benefit included Cummins Catherwood Jr., Mrs. George McNeeley III, Mrs. Sally F. Strawbridge and Paul M. Ingersoll. Also dedicated to the event were J. Rodman Wanamaker Jr., as chairman of the junior contingent, as well as New Yorkers including Mrs. Josephine Hartford Bryce, the Henry Mortimers and the Alan Butlers, author Stephen Birmingham, sculptress Tauni de Lesseps, Jay Mellon and Gustavus Ober.

Back in New York, April looks appealing. In the early days of the month, the Andrews Sisters will be featured in "Over Here!", the soiree to benefit the American Red Cross in greater New York say co-chairmen Mrs. E. Roland Harriman and Mrs. Marvin Rosenberg. It will be pure nostalgia of days of the Dodgers in Brooklyn, auto ration stamps, "Victory Gardens", and sounds of Glenn Miller, Tommy Dorsey, and the big bands of the era.

Also setting the scene for a vintage year was the new candidates dinner of the Confrerie des Chevaliers du Tastevin at the Waldorf. Clifford T. Weihman and Edward H. Benenson led the white-tie and tails banquet. The toastful evening also brought the Hon. David W. Peck, Lloyd M. Wilson, Jason C. Berger, Howard S. Meighan and Richard de Rochemont, plus William F. May.

Among the newly toasted chevaliers were Robert F. Fairchild, Arthur C. Patterson, George L. Hern Jr., Herschel E. Post Jr., Edward E. Tourtellotte and Frederick T.D. Sibley. Also much on the scene were Homer A. Longdon, Jacques Coleman, and Patrick E. Madden.

Elegant dining in Gotham is a social swirl at Le Madrigal these days. Tootie Widener Wetherill was seen with Mrs. Ivor "Jo" Bryce and Pat Gary, just back from the

(Continued on page 34)



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APR. 23

SPRING ADVENTURE CRUISE KUNGSHOLM • 36 Days, 19 Ports. Also from Port Everglades, Fla., Apr. 20, or from San Francisco, Cal., Apr. 8.

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GREEK ISLANDS, MEDITERRANEAN, ADRIATIC • GRIPSHOLM • 47 Days, 23 Ports. Also from Port Everglades, Fla., Apr. 19, or from Los Angeles, Cal., Apr. 9.

From New York to: Madeira; Morocco; Malta; Turkey; Greece and the Greek Islands; Yugoslavia; Italy; Spain; Portugal; Azores. Cruise terminates in New York.

SCANDINAVIA, BALTIC, SCOTLAND KUNGSHOLM • 27 Days, 7 Ports.

From New York, visits Scandinavia and the Baltic in Springtime. Calls at: Norway and fjords; Poland; Sweden (with optional trip to Leningrad and Moscow, Russia); Denmark; Scotland. Cruise terminates in New York.

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5 JUNE 27

NORTH CAPE, VIKING LANDS, EUROPE KUNGSHOLM • 47 Days, 23 Ports.

From New York to: Iceland; North Cape; Fjords of Norway; Sweden; Denmark; Finland; Russia (with optional side-trip to Moscow); Germany; Holland; England; Ireland. Cruise terminates in New York.

JULY 26

SCANDINAVIA, RUSSIA, WESTERN EUROPE • GRIPSHOLM • 39 Days, 13 Ports.

From New York to: Norway; Denmark; Sweden; Finland; Russia (with optional side-trip to Moscow); Germany; Holland; Belgium; France (with tours to Normandy or Paris). Cruise terminates in New York.

7 AUG. 29

GREEK ISLANDS, MEDITERRANEAN, ADRIATIC • KUNGSHOLM • 42 Days, 23 Ports.

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(I) | OCT. 11

EUROPE, AFRICA, WEST INDIES GRIPSHOLM • 34 Days, 9 Ports. Also from Port Everglades, Fla., Oct. 14.

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DEC. 18

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James Donovan and Mrs. Charles Dana Jr., attended recent show at Sportsman's Edge, new wildlife and sport art gallery. (Cseh photo)

Continent. Pat sold her Manhattan apartment (once home to Madame Jacques Balsan) to Patricia Kennedy Lawford. At a nearby table dined Brigitte Grill, Hugh Shannon and Marie Therese Zenda. Brigitte's notable innovation is her new Saddle Safaris in Kenya. Also in town were the David Trapps. Juliette will be co-chairman of the Lexington Ball.

Music also seems happy madness in Manhattan. Recently, culture started commuting on the Staten Island Ferry. Small itinerant music ensembles dispense nervequelling comfort including baroque music, from now through spring. On terra firma, light-hearted legend centers on the Light Opera of Manhattan under the direction of William Mount-Burke. Coming in like lions in March are Yeomen of the Guard, Pirates of Penzance, and H.M.S. Pinafore. All aboard and all ashore!

Seriously speaking, music is a high-note too. In Founders Hall at the Metropolitan Opera, a bronze bust of Rudolf Bing by Betti Richard (who also created the busts of Mozart and Wagner), joins such notables as Enrico Caruso, Arturo Toscanini, Marian Anderson, and John McCormack. On stage is the sixth new production of the season, Mozart's Don Giovanni with Karl Boehm conducting. Sherrill Milnes has the title role, with Leontyne Price, Walter Berry, Teresa Stratas and John Macurdy. The fine production is a gift of Francis Goelet.

Sharing the March spotlight at the Metropolitan is the new production of Wagner's *Gotterdammerung* conducted by Rafael Kubelik. The benefactor is Eastern Airlines and stars include Birgit Nilsson, Jess Thomas, Nell Rankin, and Bengt Rundgren in his Metropolitan debut. The March premiere will be a benefit sponsored by the Metropolitan Opera Guild.

Music is everywhere in the air, and the opening of the spring season of the New York City Opera marks the 30th anniversary of the company. The March-April series includes 19 operas, including a new production of Bellini's *I Puritanti* starring Beverly Sills, Enrico di Giuseppe and Robert Hale, with Julius Rudel conducting. Also new to the company is Cerubini's *Medea*, Menotti's *The Consul*, and the Gilbert and Sullivan *Mikado*, last performed by the group in 1963.

Art had its social moments and cultural achievements recently. Very popular these days is Sportsman's Edge, a gallery specializing in wildlife and sporting art. Gallery go(Continued on page 115)



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Where There's Smoak . . .

ot all of President Nixon's appointees assess their jobs with the euphoric glow of Ambassador Marion Smoak, acting Chief of Protocol, honored at Palm Beach's Red Cross Ball.

Of his work, which involves liaison between the U.S. government and visiting heads of government, as well as chiefs of state, and the interests of 12,000 members of the diplomatic corps resident in the United States, Ambassador Smoak comments, "This has to be the most exciting position in the federal government. Where else can you meet, on a very personal basis, the world's political leaders, be included in the major events of the day, and have a ringside seat at the making of foreign policy?"

The protocol department looks after every aspect of the visits to this country of kings, queens, presidents, prime ministers and others on the ministerial level, with regard to their housing, personal appearances, official conferences, receptions, the donating of presents, dietary preferences, right down to the last detail. The acting head of the department is suited for the job for many reasons, two of which are his impeccable social background and his attractive, outgoing, Illinois-born wife, the former Mary Frances Meister.

Smoak's legal background includes experience as assistant executive to the Judge Advocate General of the Army, in which he served for 20 years. He was also an instructor of military and international law at West Point.

Smoak, a former lieutenantcolonel in the Army, became South Carolina's first Republican senator in 100 years when he was elected to the state legislature in 1966. But he is most proud of the record of his service as a paratrooper. He served with the 82nd and the 11th Airborne Division of the Army and has 58 parachute jumps to his credit.

The Smoaks' life style would probably seem very appropriate to any of their visiting charges. Besides their home in Washington, they own two houses in South Carolina — Camellia House in Aiken and another on a 1,000-acre farm outside Aiken.

Ambassador Smoak hasn't taken a real vacation since 1969 when he became acting chief of protocol. He plays polo on weekends in Potomac where he keeps five polo ponies, or at their South Carolina farm. Aiken, where Smoak was born, has long been a retreat for rich, horsy and socially prominent sportsmen

In Washington the Smoaks live in a big white brick house in the northwest section of the city with their three children, Patrick, 23; Fred, 21; and Mary Frances, 10. Patrick is a second lieutenant in the Army, Fred is a pre-medical student at Emory University in Atlanta, and Mary



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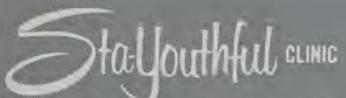
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Mrs. Marion Smoak, wife of the acting Chief of Protocol, in the family dining room of their Washington home. Smoak's portrait was awarded by Potomac Hunt Club. (Washington Post)

Frances goes to Holton Arms School in the capital. Their home is furnished with many European antiques and family heirlooms including a magnificent Aubusson carpet. The Smoaks may be the only couple in the American diplomatic corps who have a bed formerly owned by Napoleon.

The bed is said to belong to one of the two sets which were ordered by Napoleon for Empress Josephine for use at Fontainebleau Palace. In 1891 one set was bought by William G. Vanderbilt and presented to a museum. While on one of her annual trips to France, Mrs. Smoak's great-aunt, Mary Finley Davison Brown, wife of Dr. Henry Brown of Lincoln, Ill., heard that the other bedroom set had been sold to a Boston dealer. So she promptly returned to America, went straight to Boston and bought it.

The set comprises a queen-size bed ornamented with ormolu symbols of love and war, and has a royal canopy. There is a chest of drawers with mirror, a full-length cheval mirror, and two side chairs.

The living room of the Smoak residence has mostly Louis XVI pieces from the estate of Myron Taylor, who acquired them in Rome while he was U.S. Ambassador to the Vatican. The ornate draperies of the house were done by David Byers, the Atlanta decorator who helped decorate the diplomatic reception room and the Red and Blue Rooms of the White House.

Despite the formality of the furnishings the residence has a homey atmosphere due to many personal photographs, trophies and mementos reflecting the family's interests — es-

pecially in horses and polo. Marion Smoak, known as "Joe" to his polo playing friends, has been a top flight polo star in the United States and abroad.

In the dining room is a fine painting of Col. Smoak in a pink hunting coat awarded him by the Potomac Hunt Club of Maryland. There are also a number of 19th century hunting scenes.

Smoak's wife is a sunny, energetic blond who manages to always look fresh and interested in everything despite their exhausting official and social schedules. She favors American designers like Malcolm Starr, Oscar de la Renta and Kimberly.

The Smoaks keep in trim by judicious diet. Mary Frances is allergic to alcohol and the ambassador, who drinks very little, says, "I don't want it to interfere with my work or my polo."

Legend has it that a forebear of Mary Frances, Abraham Enlow, was the father of Abraham Lincoln. The story, investigated by Mrs. Smoak's great aunt Mary Finley Davison Brown was told by not only family retainers but townspeople of the time, who insist that Thomas Lincoln was absent from the family farm for two years before the birth of Abraham.

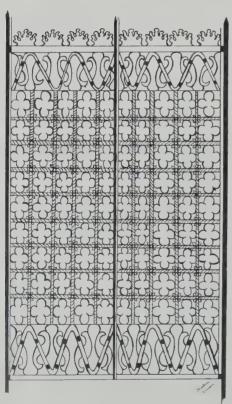
This story, apocryphal or not, amuses the Smoaks, but they are very serious about the ambassador's present post, and speak often of feeling privileged to be thus involved. "After all, other countries send their most capable and charming people as envoys to the United States, and we have never met one yet we didn't like."



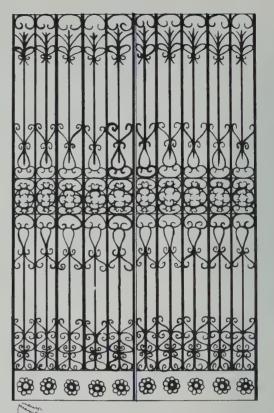
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Chicago

Foxy Carol

By MARGARET CARROLL

arol Fox is well named — for a song and a wily animal.

The general manager of Chicago's Lyric Opera has been foxily separating her friends from their money for a song since the early 1950s. Many of those friends aren't intimate acquaintances. Carol hasn't even met some of them. But they love opera, and any friend of opera is a friend of

The U.S.A. is not known for its devotion to the arts. The national pastime is coached by Durochers, not Diaghilevs. And yet, when Miss Fox and Lawrence Kelly and Nicola Rescigno founded Lyric Theater in 1951, they thought about success, not failure. But why would they? They had youth and inexperience on their side.

After several years of study in the states and in Europe, Carol had decided that she would not be one of the world's great opera singers. She had known conductor Rescigno as a coach and friend in New York. She had known real estate man Kelly as a friend in Chicago.

"I was gung ho for starting an opera company, and so was Larry. We thought about whom we could hire as a conductor, decided we wanted someone young and brilliant. We called Nicky."

They arranged a meeting, made the pact and founded Lyric Theater, incorporating same the following year. In 1956 a power struggle developed in



Chicago Lyric Opera general manager Carol Fox, friend of opera. (Chicago Today photo)



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a disagreement over Rescigno's contract, and after much sparring among the adversaries in the press and in the courts, Carol emerged as sole wielder of the baton. The wounds have healed since then.

Today Carol Fox remains as one of two women at the top level of opera management in this country. She's the only woman leader among the world's major companies. Looking back, she can't be sure that she was suited to what has become her life's work.

Carol had not been reared to worry about funding, contracts, artists' schedules and temperaments, etc. The daughter of an office supply company executive, she attended Chicago's Latin School and spent her leisure hours sailing on Lake Michigan. But perhaps her family's affluence left her unafraid of five and six-figure budget items, and certainly her sailor's instincts have helped her through Lyric's often stormy 20-year voyage.

"I guess nobody took our project seriously until we produced *Don Gio*vanni in February, 1954," Miss Fox recalled. "A handful of my friends and Larry's helped us raise the money for the first season (A donation of \$500 was considered very generous in those days). Ah, but the energy we had then. Energy and ambition and beating people over the head.

"The first news releases we sent to the music critics were typed on my mother's portable typewriter. Our first musicians' contract was typed on a single sheet of stationery. We had few fears. Those came later. I enjoyed every minute of it. I found the men's minds exciting."

The quest for the world's best voices took Carol to Europe after the company's two-performance debut. She came home with Maria Callas' contract to sing *Norma* the following autumn.

"I had never met Maria Callas," she said. "I went to Milan and then to Verona where she was recovering from an illness, cabling ahead to announce my coming.

I told her we had a marvelous new project and that she could sing whatever she liked. (She sang *Norma.*) Whatever objection she raised, I said, 'No problem.' That's youth.''

Carol can laugh now at the reaction she knows she must have pro-

duced among the gentlemen of opera in Europe as she traveled the continent searching for talent for the fledgling company.

"When I went to Italy in 1953, the director of one company, I learned later, kept looking behind me. He thought I was a secretary heralding the arrival of Mr. Fox."

She can laugh, too, at the audacity with which she sought talent only months prior to performance dates. Today contracts are negotiated two or three seasons ahead. Great voices don't exist in as great an abundance as they once did, and the great voices that do exist are in greater demand than ever before.

Fund-raising may have been haphazard in Lyric's early days, but now it's a major item on the agenda. Chicago's big businessmen — bankers, lawyers, merchant chiefs — spend their leisure hours eradicating the red ink on Lyric's ledgers.

Government support in the form of grants from the National Endowment for the Arts helps, too, but — it's mainly private sector support that keeps the company in business.

(Continued on page 114)



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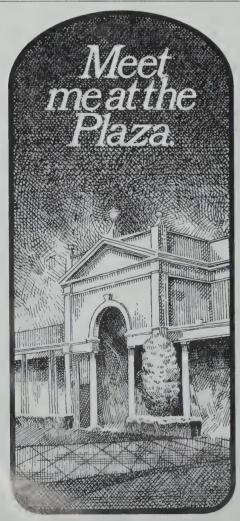
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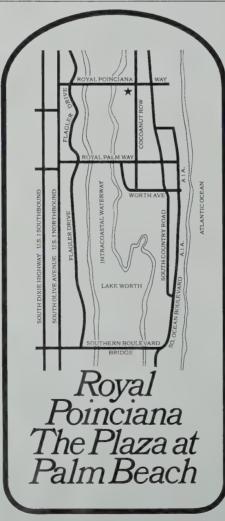
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With The Pedestrian

A fascination with street names in Palm Beach — such mellifluous morsels as Mockingbird Trail and El Brillo Way — finally caught up with us on our recent rounds and we plunged headlong into research. Our first finding brought total demolition of a friend's theory that El Brillo was named after the handy aid used in kitchens to brighten pots and pans. "Somebody probably made a few million out of Brillo and named his street after it," our friend speculated.

Frankly we were skeptical. After all, Palm Beach does not have a street called Bromo Seltzer Boulevard, nor one called Castoria Causeway, nor a Tutti Frutti Trail. Yet the promulgators of those prodigiously profitable products lived here at one time or other, as did the father of Borax, Francis Marion Smith, who had the good sense not to name his street "El Twenty Mule Team." So we couldn't quite go along with El Brillo.

But the researcher must turn predilections aside, as we did, and go straight for the facts. Judge James R. Knott, a distinguished authority on the history of our town, suggested we might check with attorney C. Robert Burns, who in turn suggested attorney Raymond C. Alley (both these lawyers having once been associated with John S. Phipps' "Palm Beach Company" when our town was just a gleam in subdividers' eyes). True these gentlemen were able to fill us in nicely about Mockingbird Trail and Nightingale Trail: Mr. Phipps was partial to birds — it was as simple as that But no clue to El Brillo.

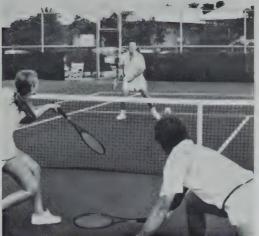
Perseverance eventually took us to Edward R. McKenna, who is one of the most venerable of Palm Beachers, having been born here in 1895 and served as the town's postmaster from the early 1930's to the late 50's. The mystery of the El Brillo and its neighboring streets, El Bravo and El Vedado, was quickly unraveled. These streets were put in, it was explained, when subdividers were under the in-

(Continued on page 50)























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fluence of Hispanophile Addison Mizner, who, starting with the Everglades Club, seemed intent on turning Palm Beach into a suburb of Madrid. So when it came time to cut through streets the subdividers simply opened their Spanish dictionaries.

We opened ours, too: "Brillo — brilliance, brightness, luster, splendor, glitter, glory, resplendency." Now those are words to name a street by! Pots and pans, my foot.

With El Bravo we encountered a problem. The Spanish dictionary gave us four choices: Bravo could mean "valiant, manful, fearless" or "savage, wild, fierce" or "rude, unpolished, uncivilized" or — and this is the one we settled on — "luxurious, stupendous, expensive." That latter, you'll admit, best fits Palm Beach.

El Vedado gave us a problem, too. The definition: "enclosure, park, warren." The first two seemed apropos, suggesting a private place with park-like serenity; but "warren" — as in rabbit? Never. The incongruity of Bugs Bunny living on El Vedado would certainly have turned subdividers' thoughts toward hasenpfeffer rather than Mizner mansions.

One street gave us no trouble at all. Clarke Avenue is plainly and simply named after the Clarke family who live on it. The patriarch was Charles J. Clarke, of Pittsburgh, who first visited these shores on his yacht in 1885 with a guest aboard named Andrew Carnegie. We suppose that had Carnegie taken a different view the whole place might be a steel mill

'. . . Bugs
Bunny living on
El Vedado.'

today, with a smelter where the Royal Poinciana Playhouse is and ingots stacked in George Frost's office. But Carnegie preferred the Allegheny and Monongahela to Lake Worth, and we are very glad he did. Clarke, though, came on to settle here in 1892, got into the subdivision business and bequeathed us, among other things, Clarke Avenue, where a sweet lady, the widow of his son, James K.

Clarke, still lives with her family.

"Whenever I give my name and address, people ask if there's any connection. I say certainly. I don't mind at all. It's nice." Mrs. Clarke told us.

The three streets immediately south of Clarke Avenue are Sea Breeze, Sea Spray, and Sea View. Architect John Volk informed us that these are among the very first street names in Palm Beach, alliteratively concocted by a subdivider from Indianapolis. One can see how a landlocked Hoosier might have been impressed that his streets ran through to the ocean — but how did he figure that one street got the breeze, another the spray and the third the view?

In the same area is a little street only two blocks long, from Sea Breeze to Barton, and so hidden away that one can live in Palm Beach for years without noticing it. In our own mind we think of it as Hideaway Lane or Little Lost Trail, but — wouldn't you know — some subdivider named it Central Avenue.

We perceived a modicum of logic in some of the street names. For example, Adams runs between Garden

(Continued on page 113)



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BOOKS

By RUTH KALTENBORN

What the world needs now is love and something more — laughter. Politically, the year 1973 was no laughing matter, unless you are of the breed who laughs when it hurts. How we all needed that "Injun Cowboy" Will Rogers, to help us keep things in perspective with his warm, perceptive, wise comments.

Just when most needed he has been brought back to us in a wonderful biography by the eminent writer-historian, Richard Ketchum. In the preface to his absorbing study, Will Rogers — The Man and His Times, author Ketchum writes, "No one ever had quite the same hold on the American public that Will Rogers did. Nearly four decades after his death, people still recall the shy grin, the easy manner, the total absence of sham and above all, the way he had of putting things that went to the very heart of the matter."

Will Rogers believed in the sanity and common sense and faith of the American people, but no one was safe from his witty barbs.

About our lack of preparedness before World War I, he remarked from the stage when he saw Woodrow Wilson in the audience, "The President is getting along fine now to what he was a few months ago. Do you realize that at one time in our negotiations with Germany he was five notes behind?" Wilson laughed heartily.

President Harding did not find Will Rogers' jokes about him so funny. He refused to attend his performances on account, said Will, "the humorous relations between the White House and myself being rather strained."

This did not stop Will Rogers from writing President Harding an open letter addressed to the Chevy Chase Golf Club, Washington, D.C., stating he would like a certain political job. "As to Salary," he said, "I will do just the same as the rest of the Politicians — accept a small Salary as pin money and take a chance on what I can get."

The contemporary quality of his remarks back in 1924 are chilling to-day. About conferences, for example, he wrote, "A conference is a place where countries meet and find out each other's shortcomings and form dislikes for the next conference . . . I have always said a conference was held for one reason, to give everybody a chance to get sore at everybody else. Sometimes it takes two or more conferences to scare up a war but generally one will do it . . . Every time they have a big conference, they always have a war to go with it."

On Americans — "We are always looking to America for leadership during the conference ... Our delegates swell out their chests and really believe the world is just hanging by a thread and the American delegates control that thread ... Why they didn't even discover us until 1492 ... One wonders what they ever did before we came on the scene."

The news in 1973 that the Israelis were shaving their beards so they could wear gas masks if necessary, calls to mind a terrifying cartoon in this book pictured at a disarmament conference. "Now Gentlemen, is it the sense of the conference that poison gas should kill non-combatants without suffering, or cause them to suffer without killing them?"

Will Rogers had a light touch but his thrusts were always deadly. His remarks, it is obvious, were fit and apt not only for his generation but for our own as well — and quite possibly for the next.

In 1924 he called attention to the ridiculousness of certain political utterances and posturings by running for President on the Anti-Bunk Ticket. In announcing his candidacy he said he was dazed but, "If I stay dazed I ought to make a splendid candidate." He promised, "If elected, I absolutely and positively agree to resign, that's offering the country more than any candidate ever offered it in the history of its entire existence."

On the Anti-Bunk Ticket Charles Lindbergh was considered as Vice President but later discarded, "on the grounds that he had done too much for the nation."

During the Anti-Bunk campaign Robert E. Sherwood (later to be a serious ghost writer for Franklin D. Roosevelt) helped prepare some of the program but other than that, Will Rogers wrote all his own material. "All I know," he said, "is what I read in the newspapers." Congress, he confided, provided his best inspiration.

In the sense that genius is the ability to speak not only to one's own generation but to those that follow, it will be a matter for us and future readers to decide whether Will Rogers was just a good humor man or a genius like Voltaire who wrote for his times and for all times.

Will Rogers was born on Indian Territory in what is now Oklahoma in 1879. His great grandfather, Bob Rogers, married a woman whose mother was a full-blooded Cherokee. On his mother's side there was also

Cherokee blood.

We who live in the '70s have noticed that the proud American Indians have not asked many whites or blacks to speak for their cause — not Marlon Brando, not Jane Fonda. They have repudiated oft well-meant attempts by other non-Indians to call attention to the injustices to which they have been subjected. Maybe, if Will were alive today, he (being himself part Cherokee) would have been permitted to speak for the plight of the people whose ancestors "didn't come over on the *Mayflower* but met the boat."

Back in 1928, Will Rogers wrote, "They sent the Indians to Oklahoma. They had a treaty that said, 'You shall have this land as long as grass grows and water flows.' It was not only a good rhyme but looked like a good treaty, and it was til they struck oil. Then the government took it away from us again. They said the (Continued on page 99)

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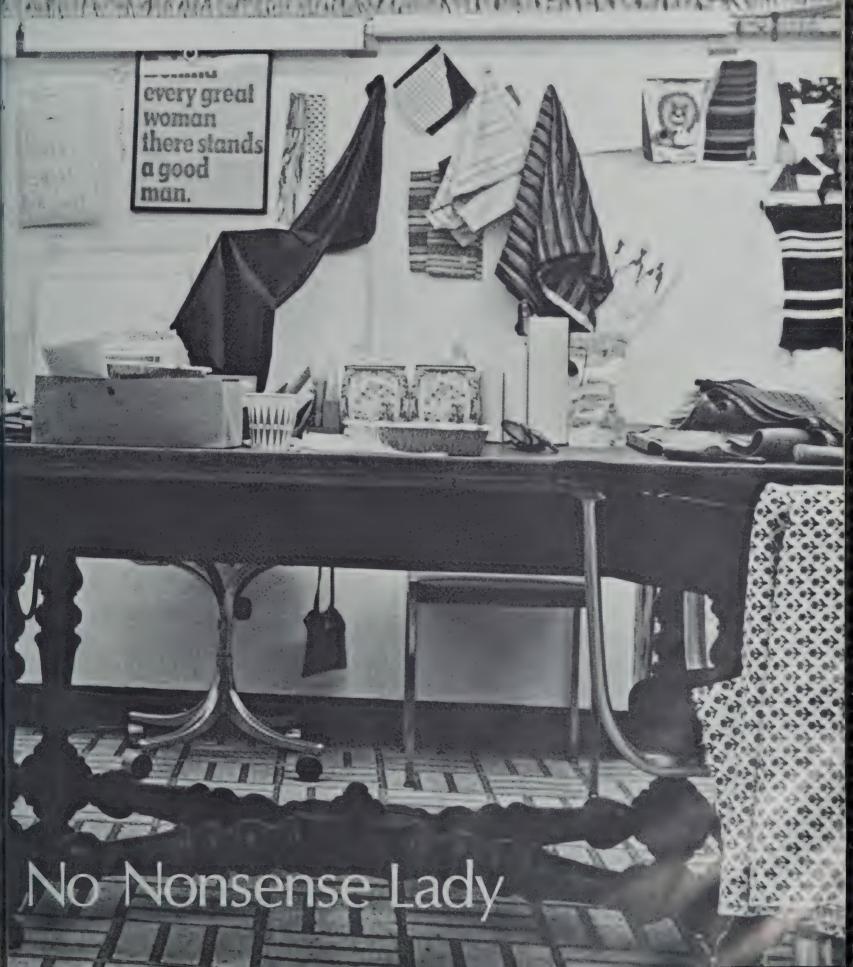


and profitable coincidence, the woman Anne Klein designs for is that very same independent American female who has been giving the rest of 7th Avenue such a bad case of jitters lately. She is, as Miss Klein likes to point out, a woman "constantly on the move," pursuing a career or other important activity and much too busy to worry about the digtates of

high fashion. On the other hand, she loves beautiful clothes and has plenty of money to spend on them. In the end what she really seeks is that kind of sleek, well-turned-out look that belies any effort spent achieving it. Her search, says Miss Klein, might well sound the death knell for traditional haute couture.

te couture. "My woman doesn't wait to make a 'drop dead' entrance,' Mis Klein says. "She would much rather have people say, You look smashing! than 'My God, what a beautiful dress!"

This shrewd understanding of the woman who is really herself has brought to Anne Klein, in the space of six short years, a great deal of money and fame. But her explanation





Designer Klein begins long workday.
Opposite, with model in classic coordinates.

Her clothes are comfortable, both before and after lunch

of how it all began sounds deceptively simple. Eight years ago she quit her job as a leading designer for Junior Sophisticates and opened her own free lance studio, turning out designs for everything from imported knits to Fieldcrest sheets and towels. But as she pursued her busy new life, recalls Miss Klein, "I began to find it very difficult getting dressed. Designers were just not meeting the needs of women like myself. The little black dress with a string of pearls was ridiculous!" What women like herself found, says Miss Klein, is that they were leading busier and more casual lives — lives which featured, among other things, much more home entertainment. And they could not find the right kind of clothes for this new life-style.

"I wanted to be freer, and no one was designing for me."

With this idea as a starting point, Miss Klein and her husband Chip Rubenstein approached their friend Adam Gimbel and convinced him to back the first Anne Klein sportswear boutique on the third floor of New York's Saks Fifth Avenue. Her first collection was a line of breezy summer separates, highlighted by elegant little coverups for day or night. The rest of the story is fashion history. In the first seven weeks they sold over \$200,000 in merchandise, and Anne Klein and Co. was officially launched. Today her line of classic coordinated sportswear is selling in hundreds of boutiques across the country, and last year the fledgling firm rang up retail sales of over \$30 million.

But Anne Klein profited from much more than just the trend toward casual living. She also had the good sense to realize that her potential customer, while seeking an intensely individual look, did not want to spend much time putting that look together. So she approached her woman as a totality, designing a line of separates that could not only be com-



bined in an endless number of ways, but could be worn from morning through evening. And in one place, the Anne Klein boutique, she could find the jewelry, scarves, and handbags to complete the look — all designed by Anne Klein herself to achieve what she calls "a total clothing statement."

Above all, Anne Klein seemed blessed with an especially shrewd sense of timing — what her husband half jokingly refers to as "the witchly instincts of female Leos". (Her astrological sign, a lion, appears on all Anne Klein labels.). And she realized that this new woman, her potential customer, was not only a stubborn in-

dividualist, but deeply affected by the consumer revolts then sweeping the country. For Anne Klein this meant a growing resentment of the often shoddy merchandise turned out by quality fashion houses, as well as the planned obsolescence rampant on 7th Avenue, where frequent and drastic style changes often meant a whole new wardrobe every year. Miss Klein responded by creating lines of well made sportswear that never went out of style, and could be added to year after year.

"Old clothes are like old friends," she likes to say. "I still have the first blazer I ever did — and every one I have done since then!" The last half of her statement shows that Miss Klein is not totally oblivious to the most basic principle of fashion marketing; as one of her assistants points out, every season the pants, shirts, jackets and skirts have a little different shape, "so you don't feel as if your whole wardrobe is the same"

Perhaps the luckiest stroke of good timing for Anne Klein, however, is the fact that her particular star ascended at the same time as that of women's liberation, and she has been able to capitalize, to a large and profitable degree, on the simple fact that she is a female. "Anne has a big advantage over her male contemporaries," says her husband Chip. "She can wear her clothes, and knows how they move and operate." A primary Anne Klein selling point is the comfort, ease and natural fit of her clothes. Her pants, for example, are known for their perfect fit, and one of her most popular items is the basic non-binding skirt, elasticized at the waist and, as one assistant puts it,

(Continued on page 102)





Seemingly endless pleats in sunny chiffon flow from a simple little round neck.



Fashion commentary by Helen Adams

available at Martha. Kudos to the other five

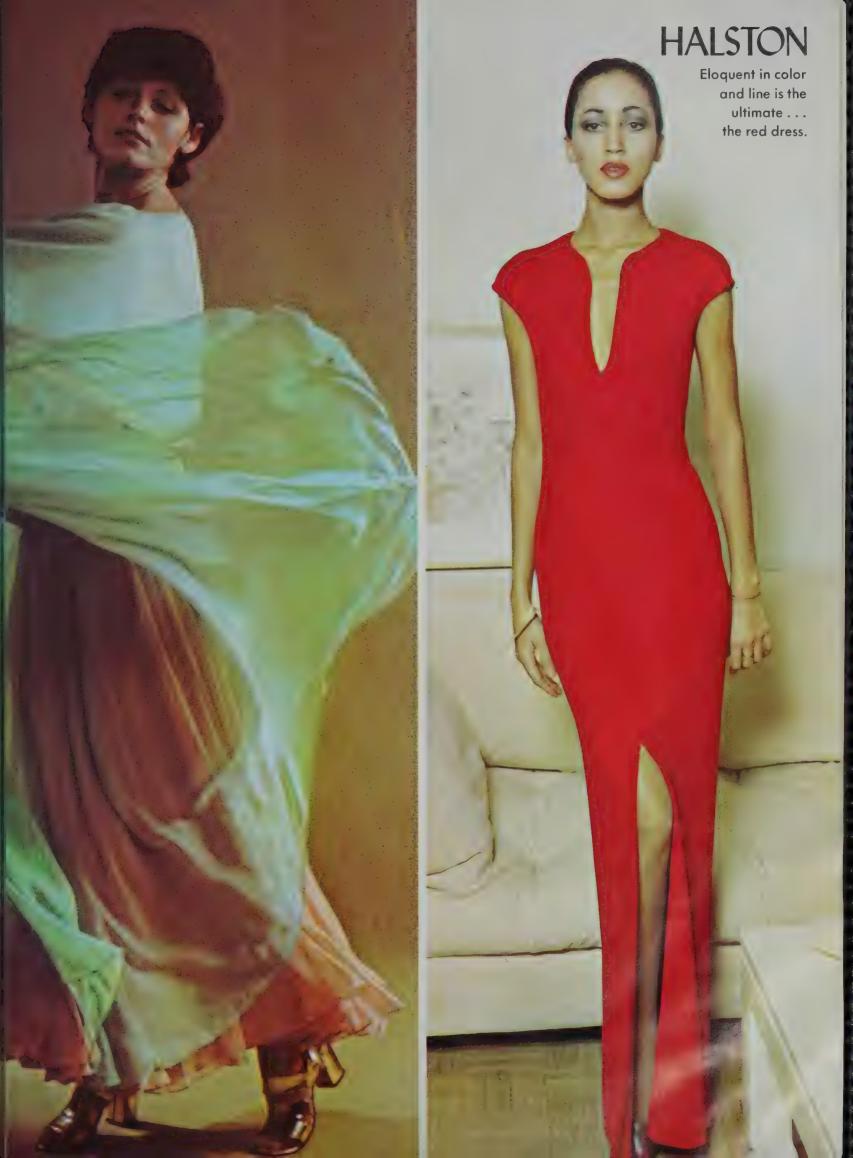
designers whose clothes, available at Bonwit Teller,

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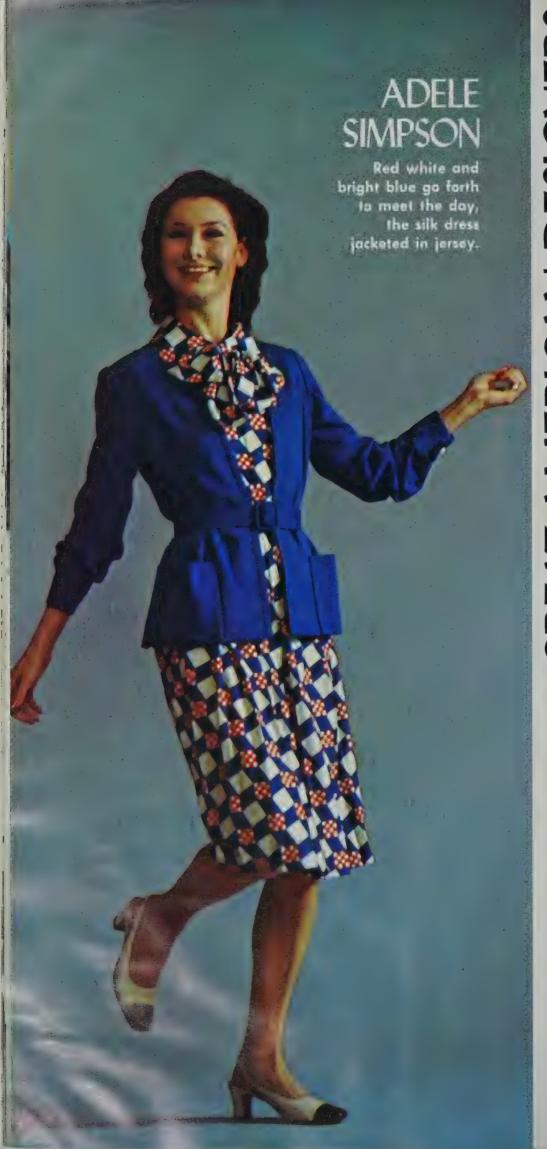
Palm Beach by Tom Purin.











GREAT AMERICAN DESIGNERS





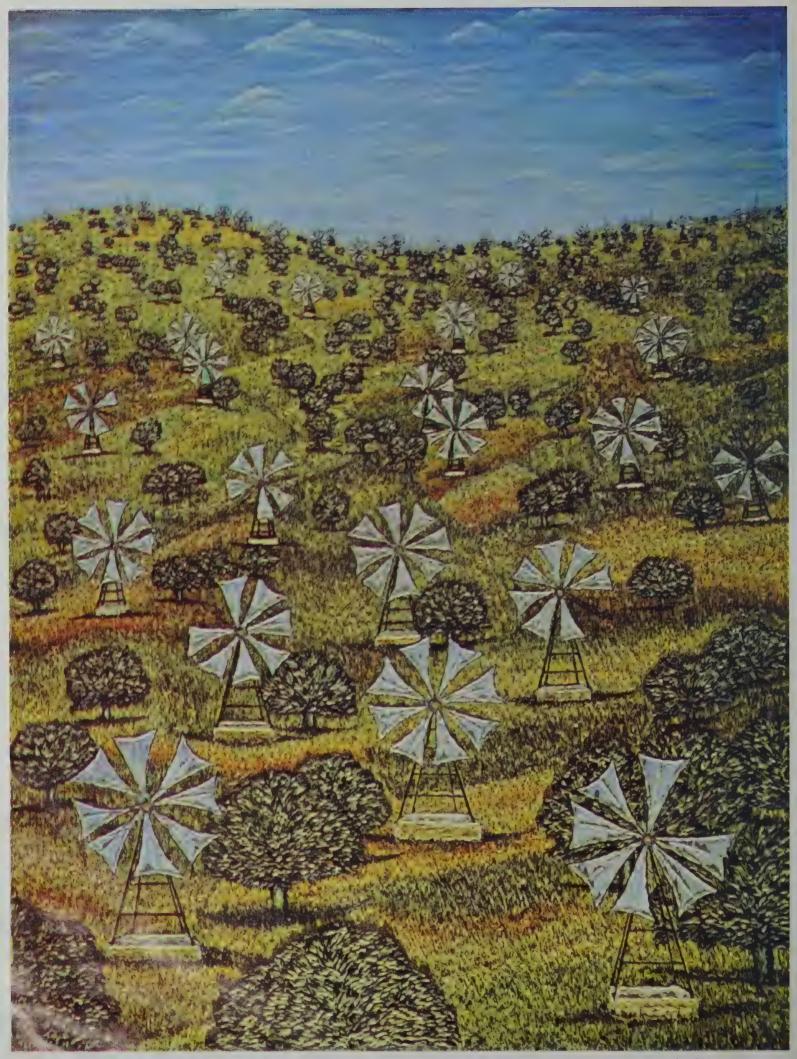












Still in use as irrigation method on Isle of Crete, Watermills by Lambrinos, depicts the rare sight of a plateau of 1,000 watermills.

In a world of Watergate, energy crisis, mid-East wars and violence, paintings by Vassili Lambrinos are as refreshing to the eye as a dish of ice cream is to the palate.

An hour or so in the artist's company is equally diverting for Lambrinos "paints life" and as he sees it — a happy, sunny, funny thing. His Greek heritage hasn't made a tragedian of him.

A tall, handsome man brimming with nervous energy and black eyes that never stop darting about in alert curiosity, he has had a many faceted career.

A professional dancer since child-hood, he once managed his own dance company (and was commissioned to create works for the Coronation Season at London Festival Hall in 1953). As an actor he has starred in *The Unsinkable Molly Brown*, Chekov's *The Huntsman* and *Up the Sandbox* with Barbra Streisand who he found "absolutely delightful to work with."

Lambrinos says acting was a way of supporting his painting for many years but beams and adds, "the painting is now slowly taking over." He is obviously pleased at his accomplishments, although he still does an occasional stint on TV.

Lambrinos was born in Egypt where his father was in the shipping business — one of a "very large family".

He himself has an adopted child and grandchildren.

But it is the Greece of his forefathers that claims Lambrinos and his paintings, which are often whimsical treatments of Greek life, reflecting not only a love of sunshine, flowers, earth — and the work of the earth — but Sunday afternoons in the garden of childhood.

Working with huge amounts of paint, Lambrinos creates a Grecian basket that not only looks like a basket but feels like one, if touched.

Lambrinos maintains a studio in New York and one in Athens, where he spends eight weeks each year painting.

"There the hospitality is really fantastic . . . but now, it is all cleaned up . . . not the Greece it used to be. The people (of Greece) are so interested when I am sketching. I work out of doors much more in Greece because the white walls provide the brightness needed. Normally I work with artificial light."

Although many of his paintings, such as Autumn Scene and Wild Pop-

Vassili Lambrinos Paints the Sunny Side of Life

By JANE SKINNER



Painter Vassili Lambrinos at work in his New York studio. The artist uses unusually thick layers of paint over sketches.

pies, are done in southern France, in the wine country, Lambrinos is infatuated with Greece.

With varying shades of color he employs a palette knife to create florals, landscapes and country life. In Watermills it is the ancient system of irrigation on the isle of Crete, a plateau of 1,000 watermills, that catches his fancy. And in Vineyards, it is a bevy of peasant women in kerchiefs



DUIDI

picking grapes and not a man in sight.

Nine Boats honors the seamen who battle the famed "Mertimi" — a wind which comes without warning.

Lambrinos can use angles as well as a profusion of floral backgrounds. His *Monastery* is almost forbidding were it not for the Grecian sunlight.

The artist has a great sense of fun. His life in New York, which is his permanent home, is mainly work and more work, but "there is always a place for an artist, even in New York". Lambrinos' *Easter Parade* is

pure camp — a bunch of hats parading on Fifth Avenue.

He begins in the early morning—about 7:30— sketching ideas then painting. After a morning of painting, he has a "long breakfast", cleans up and studies the results.

"I am always willing to have spectators, people who are interested in my work to come and watch me paint."

He worries about where his paintings go when they're sold.

"I like to find a nice home for my paintings, a nice wall. Having a nice painting is like having a nice dog," says Lambrinos.

"I paint mentally all the time — even when I am traveling," he says. And he travels a lot, to the Adirondacks, to Palm Springs — where his sell-out show in May 1973 at Kay Obergfel's Palm Desert Gallery netted him 36 commissions after the sale of 25, and, of course, to Palm Beach where his one-man show opened Feb. 26th at Palm Beach Galleries.

For relaxation Lambrinos goes "dancing with my friends and I dine out a lot, it takes me out of myself."

He does not cook, "I have a wonderful Argentinian girl who takes care of me for years and besides everyone cooks better than I, I love Southern fried chicken.

A veteran of World War II serving in the Middle East in the Greek Royal Air Force (attached to the British RAF) Lambrinos loves planes and flying but has no time for sports except for a little swimming.

His ambitions — to travel about the U.S. in a station wagon and paint.

"I want my paintings to grow," says the artist. "I paint life but I like to paint happy things . . . there are so many Greek tragedies, you know?"

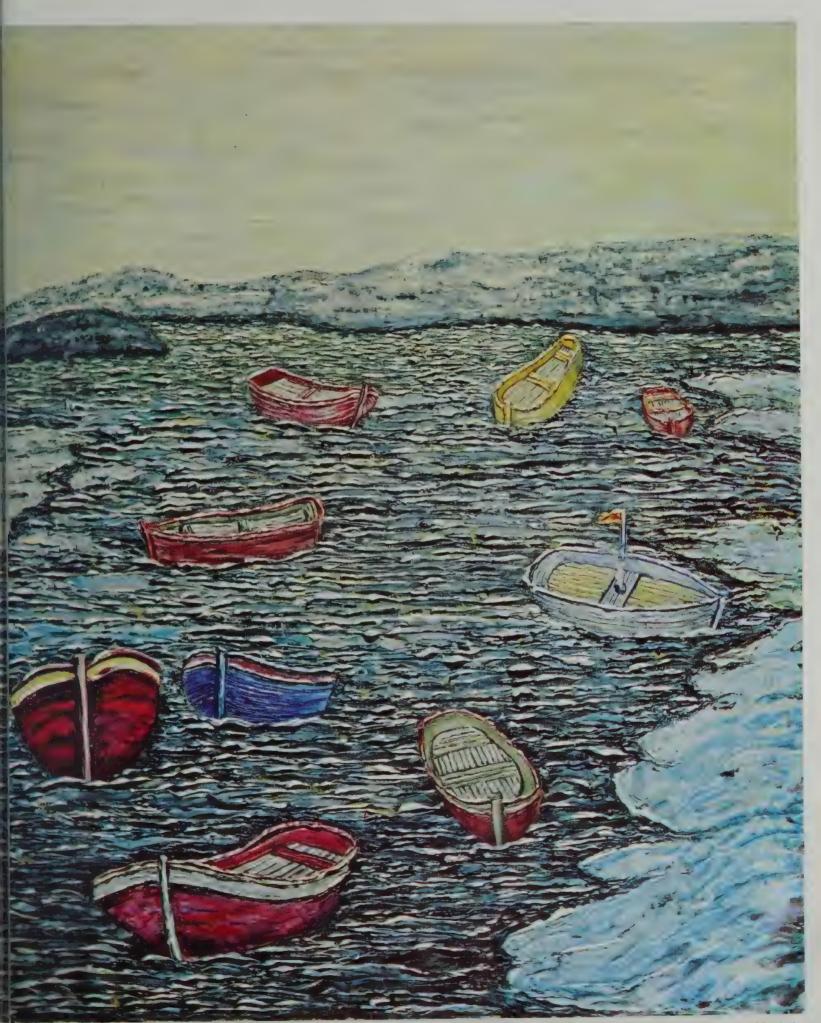
Lambrinos' work has been on special exhibition at New York's Hammer Gallery. He has been presented in one-man shows at Kretschmer Gallery, the Parrish Museum in South Hampton, L.I., the International Festival at Annapolis, Md., and TWA's Gallerie de Deux Mondes at Kennedy Airport.

Among collectors of his work are Lady Sarah Churchill Roubanis, the Marquis D'Angelis, Harold Florsheim, Gilbert Kahn, Mrs. Dimitri Petropoulos, Mrs. John P. Renshaw and Basil Zacharis.



Vassili Lambrinos, top, his familiar face known to movie fans, transfers love of his native Greece to canvas. The country's grace and sunshine are reflected in Vineyards, above and Wild Poppies, right.





In his painting Nine Boats, artist Vassili Lambrinos pays tribute to the fishermen of Greece who often fight the savage wind Mertinia

PALM BEACH LIFE — MARCH 1974



Springtime Florence (Wittentiff)



Romanesque and baroque details in the city's architecture stand as lasting tributes to the artistic genius of generations of the past.

By LOUIS GEORGE

It's springtime, and waiting to embrace the wanderer in its loveliness is Florence, flower of the Renaissance, symbolizing for centuries the very essence of the *primavera* season.

Antiquity has burnished the beauty of this Tuscan city that sparkles with art, is vibrant in its day-to-day living and yet reposes benignly in nature's setting astride the romantic ribbon of the Arno.

Florentia was the Latin name, given by Julius Caesar some 2,000 years ago. Despite various political vicissitudes through the ages, Florence blossomed in wondrous fashion into a center of Western civilization. It was there, in the 13th and 14th centuries that a group of writers, headed by Dante and Petrarch, distilled the Latin forms into the Italian language as it is known today.

Outside in the piazzas, sculpture and fountains are a joy to the eye. The Romanesque and baroque details of buildings still standing are eternal tribute to artistic geniuses such as Giotto, Brunelleschi and Michaelangelo.

Florence also became a center of experimental science as the home of Galileo (1564-1642), and of Leonardo da Vinci who found time to invent as well as to create.

Unlike somewhat agitated Rome, high-geared Milan or ethereal Venice, today's Florence has a more relaxing ambiance. Yet it is about equal distance from those cities. A three-hour train ride and the traveler is there.

Those who are airline-oriented will put down at San Giusto airport in Pisa, then journey on to Florence, about 80 kilometers away. Alitalia makes the transatlantic to Milan and Rome, as well as to other European gateways.

The Autostrada del Sole is the quick route for drivers south from Bologna and Milan or northward from Naples to Rome. The Autostrada del Mare connects Florence with resorts on the Tyrrhenian coast. The ancient city of Siena is only some 70 kilometers away.

With a population of half a million, Florence happily is an inviting size. Its narrow weaving streets frequently offer glimpses of the magnificent green and white marble

(Continued on page 108)

'A tug-of-war exhausting both painter and sitter . . . but for William F. Draper, comparatively child's play.'

Portrait of a Portraitist

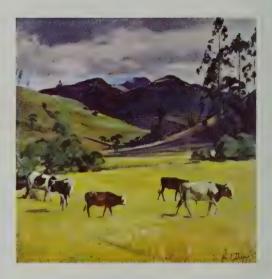
Artist William F. Draper likes painting landscapes of far-away places like Ecuador's *Mt. Imbabura,* below, and *Hacienda Magdeleva,* right.



Portraits of notables like Dr. Bronson Ray, right, and His Imperial Highness the Shah of Iran, opposite, have made Draper famous.



By LEILA HADLEY



To be able to satisfy a sitter, critics, museum directors, the public and the anticipated reactions of posterity — to fulfill, in other words, the specifications of a good portrait — is, in the words of Nelson W. Aldrich, president of the Institute of Contemporary Art, "probably the most severe and difficult task in the field of graphic art".

A difficult art indeed, affirms critic Brendan Gill, "so often a tug-ofwar exhausting to both painter and sitter (for if getting the likeness of a face is, for an artist of William F. Draper's talents, comparatively child's play, getting the likeness of a soul can be, as the devil might tell us, damned hard work)."

Despite the hard work, portraitist Draper is a gentleman of sunny good humor. Trim, well-tailored and of medium build, he carries his years so lightly he seems boyish. His blue eyes are merry and twinkling, his manner quiet and down-to-earth.

Greeting guests from atop a stairway in his duplex in New York's East Eighties he says with smiling friendliness, "The living room is up."





Although he usually takes along his paints and easel, Draper finds relaxation during holidays at locations like this remote village in Ecuador, left.

'...he laughed and said that he, too, had painted a Campbell's can of tomato soup'

The living room is a pleasant room, not too large, with French windows opening out on a large garden. Two pianos flank the garden entrance, one facing an open orchidarium with a trickling waterfall, a jungle of foliage, delicate cascades of orchids and several stuffed toucans. Another larger, more elaborate orchidarium, accessible from the living room, is like a miniature rain forest, with water streaming over lichened rocks, a green thicket of plants and orchids perched upon by stuffed macaws and other brilliantly-plumaged stuffed birds, a tortoise and a realistic black rubber crab peering out from dipping palm fronds. Draper adjusts the shell of a tree snail that has come loose from its mooring and is hanging askew. On either side of the fireplace in large cabinet niches, on the coffee table in front of the low, squashy sofa, on the pianos and on side tables are Pre-Columbian sculptures heads, animals, figures — collected during his many trips to Ecuador.

Out of sherry, Draper adds some water to something he says he thinks

is brandy or armagnac and says it tastes more or less the same.

On the walls hang a variety of Draper's paintings — landscapes, flowers, battle scenes and, of course, portraits.

"Everybody's a challenge to make them come alive and to have them look right to me," he explained

Draper has been commissioned to paint His Imperial Highness, the Shah of Iran, His Eminence Terence Cardinal Cooke, the late President John F. Kennedy, Ambassador and Mrs. Walter Annenberg, former Secretary of the Treasury Douglas Dillon, ex-Governor Endicott Peabody of Massachusetts, Princeton's Dr. Robert Goheen, Vassar's Miss Sarah Gibson Blanding, NATO's General Lauris Norstad, John D. Rockefeller, Richard Rodgers, Celeste Holm, Mrs. John Pillsbury, Jr., IBM's Thomas J. Watson, many bank presidents, company presidents, many members of good families, moneyed families and good-and-moneyed families.

"Luckily, the way I want them to look is the way they want to look. Instead of being nervous about sitting, people say, 'Why, that's wonderful, that's me!' It's scandalous that some so-called artists just to make money will go to Bachrach's and get a photograph, copy it, and try to sell it to the subject."

"It's sad that few critics write about portraitists and that few galleries have the sense to give portraitists exhibits. But," he pointed out with apparent satisfaction, "people have been nice to me. They want to appear at their best. And it's fun for me. They're a captive audience. They listen and they're charming, and we both end up having a great time."

Sometimes, he said, when people pitched up at his Park Avenue studio, they felt he should be ready for them, "have the paint squeezed out and all that," but it seemed to him easier for his subjects to relax while he was getting his paints ready. "Sometimes, during a sitting, I'll do anything, even squeak . . ." He paused to demonstrate what a squeak meant (it

At right, Draper's portrait of Ambassador to England Walter Annenberg, whom he found to be "a wonderful person". Below, right, his painting titled, *Pink and White Cymbidiums*.

sounded as if he had been stung by a bee).

"Anything," he continued, "to change an expression, because one has to paint a face in animation. A portrait must be real, alive."

Everyone had predicted that Gen. Bedell Smith would be impossible to paint, that he wouldn't have much time to sit, and that he would be stern and difficult. "But not at all. He told me if he hadn't been a general he would have liked to have been a painter, and he showed me an amethyst owl amulet that he had been given in Russia and which he never liked flying without."

"The late President Kennedy had posed for his rocking-chair portrait originally in a skivvy shirt and had then wanted to be portrayed in a coat and tie.

"That was easy to do, but it wasn't so simple with the Shah of Iran." To spare the shah the chore of posing in his uniform and medals, he had suggested that a model stand in for him.

"But the shah said no one, no one ever could wear his clothes, so we had to send out and bring in a store dummy." The result was that the painting looked as if the medals were pinned on the non-breathing, non-living chest of a wooden mannequin.

"So I just had to ask His Highness to pose a little longer for me wearing all his medals."

Draper remembers the late Dr. Charles Mayo of the Mayo Clinic in Rochester as a "fantastic character." When he arrived to paint him, Dr. Mayo's many children greeted him in a conga line at the front door and asked him to join in.

All his subjects, he said, had been delightful to paint. Ambassador Annenberg had sent for him in his private plane, and the Annenbergs were wonderful people.

"They've fixed up their London residence beautifully at their own expense," he said. "Barbara Hutton, you know, once owned the house, but they have repainted, added new furni-

(Continued on page 110)







From Clutter to Culture: A Noble Effort



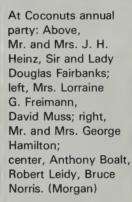
By BARBARA and RAY GREGORY

John Veach Noble, director of the Museum of the City of New York, inspects an exhibit, far left. However, it is with far greater enthusiasm Noble pursues his most current effort, left and below, restoration of New York's Schermerhorn Row.















Benefiting Animal Rescue League: Above right, Suzanne Calder, Peter Pulitzer; Mrs. Lucius Pond Ordway, Mrs. Stephen Sanford, above; Mrs. John R. McLean and James Kimberly, right. (Kaye)

Palm Beach in Pictures









Sen. Edward Kennedy, Mrs. Kennedy and Patrick below, and Ted, Jr., left, bike it to the dock for a day of sailing during Palm Beach vacation. (Davidoff)









Mrs. Albin Holder, Animal Rescue League gala chairman, and friend, above; left, William Lasdon, Mr. and Mrs. O. Ray Chalk; Mrs. George Schrafft, Mrs. Daniel Moran, below enjoy the benefit. (Kaye)



Above, at League gala, Mr. and Mrs. George Hepworth.









Light and Airy Meringue,

the 1700's by a Swiss baker, forms the basis for many exquisite desserts. Marie Antoinette, who liked to amuse herself occasionally with cooking, is said to have made meringues in the kitchen at the court of Trianon. One of her most successful efforts was the *Vacherin*, a decorative meringue "bowl" filled with whipped cream and fruits.

Meringue desserts are no less delicious now than they were then. A favorite at our house is meringue cake, a delicious confection consisting of a light meringue, ice cream and whipped cream. It's great for company since it can be made early and placed in the freezer. If there is any cake left over, it is returned to the freezer.

Since meringue is of Swiss origin, it is fitting that Swissair should offer the cake as a wonderful finale to their deluxe meals served abroad. I felt lucky, indeed, when Marcel Zollinger, Chicago catering manager for the national airline of Switzerland, offered to teach me the secret of crisp, tender meringues, in my own kitchen.

The young Swiss, who learned the fine points of traditional Swiss service from his parents who ran a hotel on the Lake of Zurich, served his apprenticeship in Montreux, Switzerland, and went on to work in some of Switzerland's famous hotels. Swiss carrier assignments have taken him from Spain to the Far East.

"The secret of Swiss meringue is in the baking," the chef said, explaining, "they should be dried, rather than baked, so they become just the palest off white, and do not become tough."

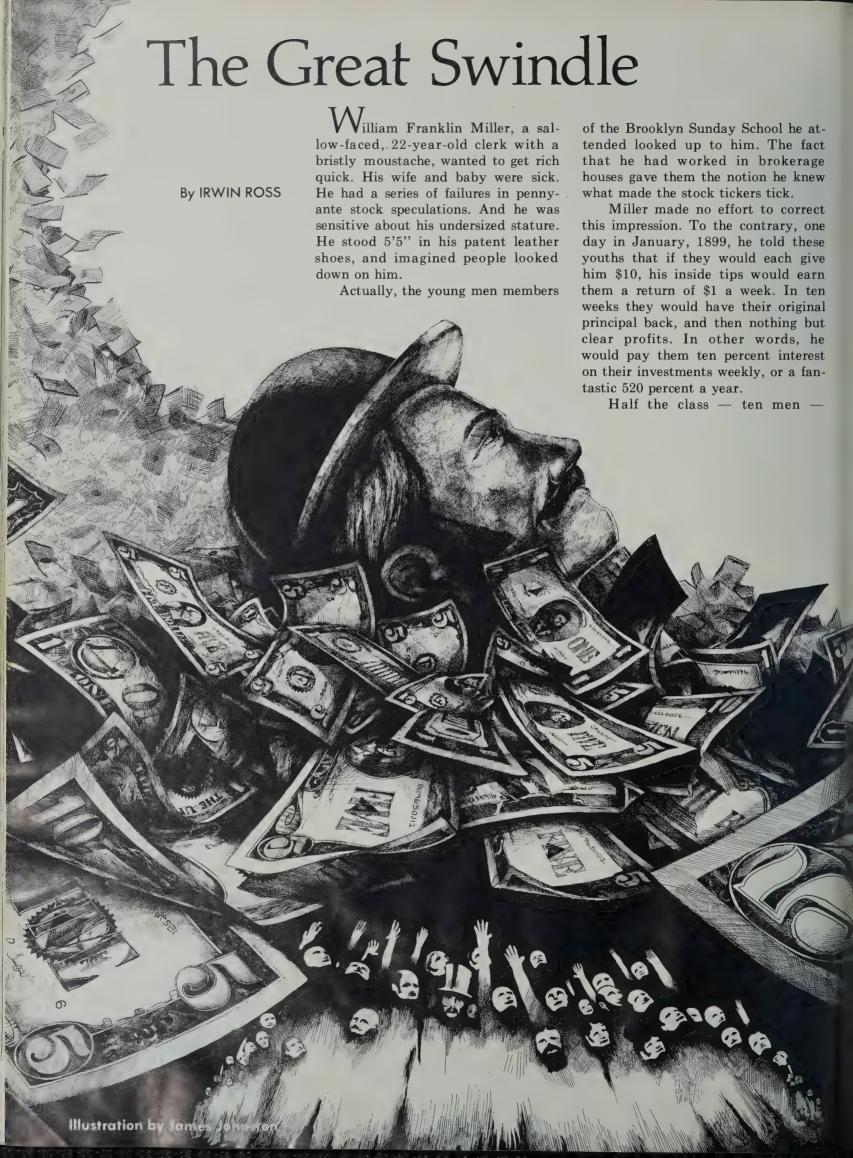
Meringue is foam from egg white, sugar and air, plus flavoring. American cooks generally think of the word as meaning the topping for a pie, which is a soft meringue.

(Continued on page 116)

Story and photo by ROSA TUSA







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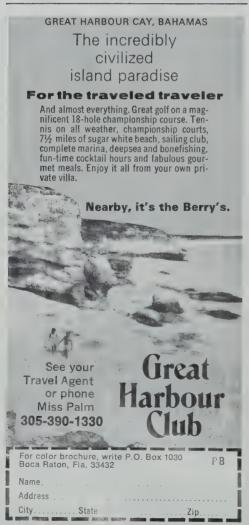
Boulevard). Left to Palm Beach Lakes Boulevard. Palm Beach Lakes Boulevard to U.S. 1. North to 54th Street. East two blocks to Lake Worth.



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elected to beat Wall Street with Miller

In reality, young Miller had no inside tips on the stock market and did not intend to invest a cent of the \$100 he had collected. He would merely pocket it and pay the \$10 weekly interest out of what would be paid in by new investors.

So long as he could turn up new \$10 investors, the \$1 interest payments would take care of themselves.

Miller quit his job and spent his days making collections and soliciting new business. From house to house through Brooklyn he trudged, his office in his black derby. At first it was tough going. But as word of his phenomenal returns spread, his haul increased. By mid-February, business was booming — and Miller could not keep up with his daily rounds. Besides, he began to consider it undignified to tramp around after money. So he rented a room on the upper floor of a ramshackle two-story house.

Now Miller wrote vivid advertisements to entice out-of-town investors, and mailed weekly newsletters to prospects from as far away as Louisiana and Manitoba.

They were calling him "520 Percent" Miller, but he felt he needed a rock-ribbed title. So he took his own middle name, embellished it with a photograph of Benjamin Franklin, and called himself the "Franklin Syndicate."

"My ambition," he stated in one issue of his newsletters, "is to make the Franklin Syndicate one of the largest and strongest syndicates operating in Wall Street, which will enable us to manipulate stocks, putting them up or down as we desire, and which will make our profits five times more than they are now."

Crowds lined up waiting for the office to open, and as the throngs swelled, police closed the street off to traffic. Three wagons delivered the daily mail, and Miller quickly expanded his clerical force to 50.

With a flair for the dramatic, the young man placed two roll-top desks at one end of the parlor. This was where the money would be received. In order to reach these desks, depositors passed a glass-windowed booth from which interest payments were handed out.

The sight of the interest being paid so excited depositors that by the time they reached the roll-top desks many doubled and tripled the amounts they had come to invest.

And conversely, those who were receiving interest payments became so exhilarated by the long lines of waiting depositors that instead of collecting their interest they deposited it.

William Franklin Miller, who had never earned over \$5 a week in any previous work, now went to a Fifth Avenue tailor and came away with nearly \$1,000 worth of clothes.

The new tycoon overheard some investors asking why so affluent a syndicate was quartered in such a dingy house. He promptly explained in his newsletter:

'... November 20 for the big kill.'

"Your money buys neither mahogany desks nor oil paintings. It is put to work for you at ten percent a week. Our running expenses are small, our profits enormous and sure."

Still operating on nothing but his staggering nerve, Miller looked up a fly-by-night stock operator, Edward Schlessinger, made him a partner and established him in a branch office in a suburb of Boston. Immediately, the Boston Post openly denounced the syndicate as a swindler's paradise.

Miller felt stirrings of alarm. He conferred with a lawyer named Robert Adams Ammon, known in legal circles as "Colonel" Ammon.

Ammon was everything Miller wasn't. Tall, athletic and hearty, he was skilled at skirmishing with the law over questionable stock-selling.

First, Colonel Ammon said, they would go to Boston and prepare for an investors' run on the branch office. Miller eagerly stuffed \$70,000 in \$5 bills into a suitcase and they left Brooklyn.

As Ammon had anticipated, depositors who had read the *Post* swarmed into the office, demanding refunds. Miller paid out about \$28,000, but it stopped the run and restored confidence in the syndicate. Ammon accepted \$5,000 and the pair returned to New York. Nevertheless, Ammon knew the syndicate could not last much longer. He selected the week beginning Monday, November 20, for the big kill.

Monday: Ammon told Miller to send this telegram to all depositors:

"WE HAVE INSIDE INFOR-MATION OF A BIG TRANSAC-TION TO BEGIN SATURDAY OR

Frances Lee Kennedy . INTERIORS A.I.D.



"Interiors of Distinction"

Complete Interiors, Residential, Yachts. Reupholstery - Draperies. Come and see our new selection of Wallpapers and Fabrics. 3 weeks delivery on custom sofas and chairs.

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2640 S. BAYSHORE DRIVE MIAMI, FLORIDA 33133 305/446-5911 MONDAY MORNING. BIG PROFITS. REMIT AT ONCE SO AS TO RECEIVE THE PROFITS. — W. F. MILLER"

He sent the telegrams collect.

Tuesday: Miller was greeted at his office by Schlessinger, the suburban branch manager, who declared things were too hot for him in the Boston area. He left for Europe with \$175,000 in a valise.

Wednesday: About 1,000 telegrams, for which investors had refused to pay, were returned. But when the mail arrived later in the day it was stuffed with cash.

Thursday: Miller panicked. He took \$30,500 and went to Ammon, who told him to get ready to flee to Canada and to give Ammon the money that was in various banks.

They went to the Wells Fargo & Co. Bank, where Ammon deposited the \$30,500 in his own name, together with a deposit certificate for \$100,000 Miller had previously banked. He then got from Miller a check for \$10,000 and an order for \$40,000 more in government bonds.

Ammon told Miller to go home to his wife. As for himself, he went to his ornate house on Staten Island with bank receipts totaling \$180,500.

Friday: Miller arrived at his office and saw a huge crowd. A run, similar to the one that had occurred at the branch office near Boston, was under way. Miller entered the house quickly and remained in a back room until 1 p.m., when he started for home.

Suspecting that he was being followed, he boarded a streetcar, got off a block later, dodged through a drugstore and a Chinese laundry, raced

'Things were too hot for him . . .'

onto an elevated train and reached Ammon's office at 2 p.m. As he walked in, Ammon was receiving a telephone message that a Brooklyn grand jury had indicted Miller for conspiracy to defraud.

"Leave for Canada right now," Ammon said. "I'll send your wife and baby later."

Miller went, loaded with money.

At 6 p.m. a brief fight broke out at the office when one man tried to deposit \$150 and was told the syndicate had closed for the day. When



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Ruth Regina is make-up artist and master wigmaker for the Jackie Gleason Show, Network TV and Motion Pictures. they agreed to accept \$50, he went away quietly.

The announcement of Miller's disappearance did not dismay his more fanatic investors. One man told a reporter, "If Miller wants \$500 from me—he can have it."

With Miller out of the way in Montreal, Colonel Ammon adopted the injured air of a lawyer whose client had run out on him. Meanwhile, he gathered in \$65,000 more in bonds that Miller owned.

The district attorney of Kings County suspected the lawyer, though, and asked him to appear before the grand jury. Ammon got Miller back in short order, telling him that he would get off lightly if convicted. He was sentenced to ten years in prison.

Miller didn't talk, because Ammon was the sole source of support for his family. Every week the lawyer sent \$5 to Mrs. Miller. For a year and a half this went on, with Ammon increasingly confident that he was in the clear.

Meanwhile, however, the district attorney of New York County quietly ly tried to get Miller to incriminate the lawyer. When Miller fell seriously ill, first with typhoid fever, then with advanced tuberculosis, he felt he would never leave the prison alive.

In December, 1901, Ammon was indicted for receiving stolen funds. When Ammon was called for trial in June, 1903, word spread that Miller would testify in return for an eventual pardon.

When Miller took the witness

'...gambled and lived high in Paris.'

stand, spectators were shocked. The swindler, now 26, was almost unrecognizable, with skin like parchment and his voice so weak that his testimony had to be repeated to the jury.

Colonel Ammon, never a quitter, riveted his eyes on the forsaken youth. The prosecutor, aware of Ammon's strength and Miller's weakness, jumped up many times and stood between them.

Miller testified that the first \$30,500 Ammon had banked was stolen money, received from him. Then he collapsed.

Ammon was convicted on the first ballot and sentenced to four years at hard labor. He was disbarred, served his time and faded into obscurity. Edward Schlessinger, who had made off with \$175,000, gambled and lived high in Paris and Monte Carlo for about seven years; then he died.

Miller received his pardon in 1905, after serving half his sentence. He came out broken in health, but probably not financially, since all that was ever recovered of an estimated \$1,200,000 in loot was about \$60,000. By 1914, Miller and his wife had separated.

In 1920, when the notorious swindler Charles Ponzi (who seemed to have taken a page out of 520 Percent, Miller's book) was making headlines, reporters rushed out to Long Island to ask Miller what he thought about Ponzi's technique. They found that Miller was then the proprietor of a small grocery store, and that his neighbors commonly referred to him as "Honest Bill."



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Mickey Van Gerbig, left, pro Steve Melnyck and Ogden (Denny) Phipps.

Palm Beachers braved the rain at California's Pebble Beach to tee off and join the gallery in the Bing Crosby pro-am tournament while the Old Groaner himself, a familiar Palm Beach visitor, chafed at the bit in the hospital.

Photos by Nancy Van Gerbig/Davidoff Studio



Film and TV star James Garner, Palm Beacher Van Gerbig.



Playing Hookey at Pebble Beach



Oleg Cassini, right, pro Allen Miller and caddy.



Above left, Jim Mahoney, model Marianne Nester join Mrs. Ogden Phipps, Mrs. Dave Marr, Van Gerbig and ABC's Frank Gifford, left, in keeping dry.

You can help save Aurora Cortez for \$15 a month. Or you can turn the page.



Here are some facts about Aurora Cortez, her family, and her town-Plato, Magdalena, on the coast of Colombia. No editorializing. No embellishment. Just facts

Aurora is five years old. She lives with her parents and three brothers and sisters in a house made of mud and bamboo.

No electricity. No running water. No sanitary facilities. Aurora's father earns \$1.00

a day herding cattle. And there is about a 50% chance that Aurora will grow up illiterate. Because it costs money to go to school in Colombia. Money her father doesn't have.

But for \$15 a month through Save the Children Federation you can sponsor a Colombian child like Aurora. Send her to school. Improve her living conditions. Help her neighbors rebuild the bridge that connects Plato to the town's only hospital. Help people—indeed, help an entire

community-to help itself.

For you there are many rewards. The chance to correspond with a child. To receive a photograph. And progress reports. And above all, to know you are reaching out to another human being. That's how Save the Children works. But without you it can't work. So please: clip this coupon and mail it today. Now you can turn the page.

Save the Children Federation, founded in 1932, is registered with the U.S. State Department Advisory Committee on Voluntary Foreign Aid, Contributions are income tax deductible.

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FROM CLUTTER TO CULTURE

(Continued from page 83)

be inappropriate to name as an historic site every church, barn, or colonial factory — willy-nilly. "You cannot stop all progress because progress is fundamentally good."

The marvelous mix of ideas, interests, skills and beliefs is what makes Noble unique in his field. While he admires today's technology, he considers Greek art the pinnacle of man's artistic expression.

Ecologically, he is concerned by developing world problems ranging from the destructive effects of air pollution on architectural monuments in Italy and Greece, to the exhaustion and contamination of groundwater in southwest Florida. Noble believes that the movement to atomic energy is essential.

In the three years since he became director of the faltering City of New York Museum, it has made a complete turnabout and now is one of the best attended and most successful in the area.

Noble's particular educational and professional background gives him an edge over many others. Besides being



All Museum of the City of New York exhibits get careful inspection by Director Noble.

an academician and a scientist, he has engaged in competitive film making. After serving as an assistant chief of the Signal Corps camera branch in World War II, he became immersed in the largely unexplored field of visual education. In 1948 he won an

award at the Venice Film Festival for his documentary, "Photography in Science."

In 1956 James J. Rorimer, newly appointed director of the Metropolitan Museum of Art, asked Noble if he would consider being the operating administrator.

While at the Metropolitan Museum, Noble was able to study intensively. Although this is extremely expensive, often requiring the full time of several people working on a single object, it is a requirement of effective museum management.

Over and over Noble repeats a motto he adopted as his personal rubric years ago: "Let the light of the past illumine a pathway to the future. Those who do not learn the lessons of history are condemned to relive them." His trend-setting exhibition, "Drug Scene," is an example. Here he showed that the drug abuse problem had a higher rate per capita 100 years ago during the Civil War than today.

It was 1909 before laws prohibited the sale of opium and morphine over a drugstore counter. The lesson Noble hoped viewers would learn was that it is possible to solve the drug problem.







If it can be done once it can be done again.

Ecology was not yet a part of the American vocabulary in the 1930's, but the dust bowl was an ecological disaster. Noble notes that a similar unbalancing of nature is now developing in Florida in the name of retirement and the good life, paradoxically.

His sensitivity to the varying interests is germane to his role as trustee of New York's historic sites, such as the current restoration of Schermerhorn Row in lower Manhattan. Noble abhors the use of public funds to restore buildings and then support them as little empty shells. Instead, the South Street project will be a seaport complex combining a maritime museum on the second and third floors, and a cluster of compatible shops for potters, leatherworkers, restaurants and fishmongers.

When other groups seek his advice he cautions against fiscally unsound projects. Noble warns that the public will turn against the preservation movement unless it is economically viable.

He is esteemed throughout the museum world because of his forceful leadership, and authoritative scientific studies. Over the years he has acquired the largest private collection of Greek pottery in this country.

While he was on the executive staff of the Metropolitan Museum, his scientific research proved that the museum's three Etruscan warriors were forgeries. For the past year he has been in the vortex of a swirling controversy on whether a very popular Greek bronze horse in the collection is genuine or fake.

Through all of this he treads his way along a prickly path as director of a privately endowed museum. Its directors and trustees include such patrons as Laurance Rockefeller, Louis Auchincloss, Winthrop Aldrich, Averell Harriman and Mrs. Walter B. Delafield.

Noble's keystone conviction is that a museum should relate to to-day's needs. It should be both a showcase for the past as well as a portent of the future. His style has piloted a whole new course for museums. His innovative use of audiovisual equipment has brought a new dimension to special projects.

At the City Museum, Noble has the freedom to apply his beliefs and his talents which have produced a series of successful experimental efforts. Subjects such as drugs, synthe-



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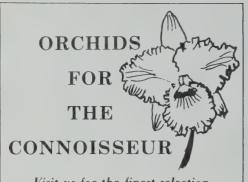
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sized ethnic history of New York City, and a documentary history of East Harlem involve such a mix of emotions, prejudices and sensitivities, that a lesser man might have compromised.

Noble endorses museums and important collectors who share their knowledge with each other and the public. This principle motivated Carnegie to provide library systems, Frick and Morgan to open their collections to all and the Rockefellers to build the Cloisters.

For years Noble has advocated that the best protection against smuggling and illegal exportation is to have the countries with a surplus of cultural material make it available for purchase, or for long-term lease, by other countries. He contends that availability through organized channels will end the illicit market.

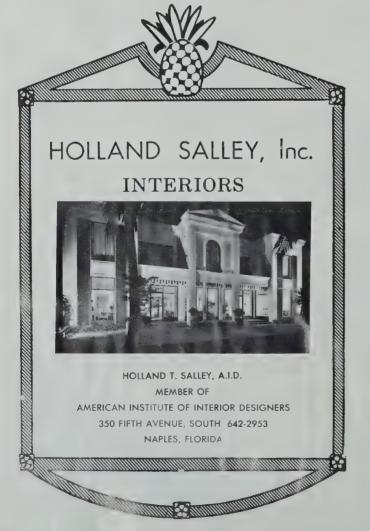
As a corollary, museum leaders now are working to have laws enacted to prohibit the export of works of art without an export license. More than two years ago Noble's special policy committee (he's chairman) of the American Association of Museums proposed international laws to control the exchange of works of art. The committee has worked with Congress and with the United Nations to draft appropriate legislation.

Trying to follow the pattern of a week in this man's life as he shuttles from project to project is a challenge. Time is carefully budgeted for committee meetings, research on new projects, and on-the-spot examinations of potential landmarks.

Standing on the site of the Schermerhorn Row restoration (a whiff away from the remains of the Fulton Fish Market), one wonders how the clutter of worn-out little buildings will be transformed.

Noble turns his back on them and with a sweeping gesture toward the walls of glass and steel edging toward the site, declares proudly, "We stopped the march of the skyscrapers here."

He strides down the street, dodging trucks and taxis, pointing to a theater, a restaurant, to a stone facade — all to be restored to use and new beauty. His enthusiasm is infectious and one comes away convinced that the corner has indeed been turned, or at least preserved.



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(Continued from page 53) treaty refers to water and grass; it don't say anything about oil."

Nor was Will an admirer of Andrew Jackson. Said he, "I am not so sweet on old Andy. He is the one that run us Cherokees out of Georgia and North Carolina ... Old Andy made the White House ... The Indians wanted him there so he could let us alone for a while."

Robert Ketchum opens his biography at the time "when nearly everyone bore the scar of that shameful episode in United States history known as the Great Removal — The Trail of Tears the Cherokees called it - a forced hegira by which the so-called Five Civilized Tribes (Choctaw, Chickasaw, Creek, Seminole and Cherokee) had been evicted from their ancestral lands in the Southeast in the 1830s and compelled to emigrate beyond the Mississippi River to an alien region ... One soldier recalled, 'I fought through the Civil War and have seen men shot to death and slaughtered by the thousands but the Cherokee removal was the cruelest work I ever knew.' "

This book is a scholarly piece of work. I hesitate to use this description lest I drive readers, like myself, away from anything that breathes of the academe. But rest assured, nothing about Will Rogers can bore us. even if it was written by a senior editor of the American Heritage Publishing Company and has been prepared with the full cooperation of the Rogers family and the Will Rogers Memorial Commission in Claremore,

With such accreditation the unwily reader is likely to buy the book, glance at it, thrust it into his library and forget it. While this is no Marilyn Monroe biography as brought to us by the perfervid imaginings of Norman Mailer, it is a book one will read carefully.

Will Rogers quit formal school at the age of 18. A brief term in military school ended the process (100 per cent in American history, 85 per cent in elocution). He was expelled because of his passion for roping. "He spent every idle moment practicing with a lariat, but unfortunately he and the headmaster did not see eye to eye on the practice of that particular skill."

He went to the Chicago World's Fair in 1893 where he saw, "the greatest roper in the world." He decided then and there to become a cowboy. "I was born bowlegged so I could sit on a horse," he said.

Rogers' career in early vaudeville developed his repertoire since he used to make a joke whenever he missed a difficult lariat trick. His early movies were failures, but at the time of his death, flying with Wiley Post in 1935, when talking pictures became the vogue he was second in box office popularity only to Shirley Temple.

His humor was broad and subtle too. For proof, read page 195 where he instructs theatrical critic Percy Hammond in the etiquette of correctly attacking a soup bowl. Of course he dwelt on serious matters too — the Depression between the wars, the necessity of military aircraft (he championed Billy Mitchell), he rebuked Presidents Coolidge and Hoover for their idea that only private agencies should handle disasters like the 1927 Mississippi Flood. "Look at the thousands of Negroes that never had much but now that is washed away," he wrote. "You don't want to forget

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that water is just as high up on them as it is if they were white."

He was kindest to Calvin Coolidge of all presidents. "He liked and admired and was amused by our 30th President," writes Ketchum. "Both men came from a plain rural background, both had a simplicity of expression, a subtle dry wit, and both frequently employed exaggeration or understatement to make points.

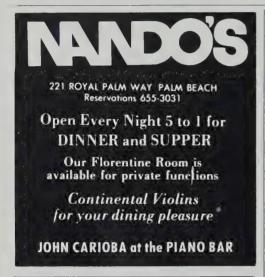
It is hard to conceive today that Henry Cabot Lodge of Boston would try to downgrade President Coolidge by describing him scornfully as "the type of man who lives in a two story house."

Will, however, was not unsympathetic to Herbert Hoover because America expected him to pull this country out of the Depression. Will had previously been predicting the disaster of credit buying and stock market shenanigans, "where the rich get richer and the poor get poorer." He put it this way, "We shouldn't elect a President: we should elect a magician.'

Back in 1930, the year after the

debacle of 1929, Will Rogers was writing, "It's got so 90 per cent of the people in this country just don't give a damn. Politics ain't worrying this country one-tenth as much as parking space."

Will Rogers — The Man and His Times is not designed to be bought and put away on your library shelves. It is meant to be read. It should be left out, prominently displayed where our young (yes, it has marvelous pictures) may find it and say, "Hey, man, you too had problems in your dav.'





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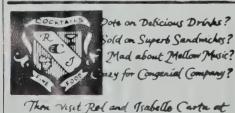
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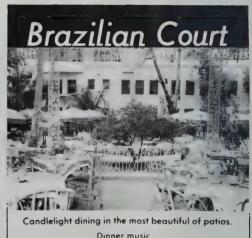
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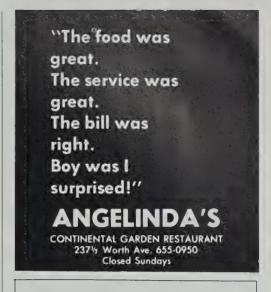
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ANNE KLEIN - NO NONSENSE LADY

(Continued from page 57)

"comfortable both before and after lunch". Miss Klein comes up with this sort of thing because, while her male competitors must depend on fitting models to tell them how their creations feel, she makes it a point to try on and move around in every design before it goes out to the factory.

Had the male designers of Paris and 7th Avenue been blessed with Miss Klein's unique advantage, they might well have avoided what will probably go down in fashion history as the biggest marketing fiasco of all: the midi.

"Ann hated the midi for day," recalls husband Chip. "She wandered all over New York in one getting in and out of cabs, and she knew how impossible they were to move in!"

As a result of this very basic bit of market research, Anne Klein not only hung in with some short skirts during that fateful fall of 1971, but when she finally did produce a few midis made them for evening and not daytime wear. She also attached a little tag to each midi skirt, explaining the kind of hose and boots that

should be worn to achieve the proper flowing, unbroken line. This was an especially smart move, for as Miss Klein rightly predicted, many women tried on the first midis with nude hose and without knee high boots, and thus found them appallingly dumpy. Such prescience brought Anne Klein and Co. record sales of \$16 million that year while the rest of 7th Avenue sunk into the doldrums, and Anne herself won her third Coty Award and a permanent place in the prestigious Fashion Hall of Fame.

Her approach to the midi problem also illustrates Miss Klein's overriding interest in the line and proportion of her clothes. Most of her creations are more noted for their sleek, deceptively simple cut rather than any especially rich fabric or trim. Her favorite creation, for example, was the hacking jacket she introduced in the fall of 1972, because, she says, "it was the most superbly cut, the most flawless jacket I ever made." Then she adds, almost as an afterthought, "A couple of people said the armholes were too high, but they were supposed to be that way." In that same season, she refined her version of the midi even

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further, lengthening it to just above the ankle, or just below the knee, reserving the mid-calf version for her leather skirts.

This inordinate interest in line and proportion springs, says Chip Rubenstein, from Miss Klein's "extremely mechanical nature." She gets deeply involved in the cutting of every pattern, religiously attending each final fitting to tell the pattern makers where they went wrong. The result of

'Old clothes are like old friends . . .'

this minute attention is the kind of design innovation that might well be envied by her less mechanically oriented competitors.

Every Anne Klein dress, jacket or shirt, for example, is without bust darts — a popular compensating device that she feels breaks the line of a garment. To eliminate darts, however, requires considerable mechanical skill — a clever use of back allowances and an intricate manner of setting in

sleeves. Such mechanical sleight of hand by Miss Klein also pays off in a business sense, adds her husband. For on 7th Avenue, where the bete noir of high fashion houses are the copyists who knock off their designs for low-priced lines, the intricately worked out patterns of Anne Klein originals makes them almost impossible to copy.

Rubenstein cites as an example a bubble jacket his wife did recently which, in its original, flowed gracefully over the hips, despite its rather full cut. The cheap copy, however, "made the wearer look like a Teddy Bear," smiles Chip.

Miss Klein's mechanical bent carries over to her life outside the pattern room as well. "She has a whole book of inventions," says her husband, "and she is adding to it all the time." In the pre-pantyhose days, for example, Miss Klein — annoyed at the unaesthetic gap between stocking and panty girdle — designed a special hook that enabled the stocking to be attached several inches up inside the girdle.

The designer's latest invention is a series of "demountable" closets for

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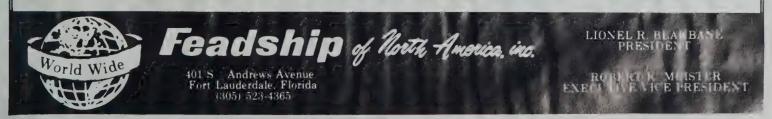
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713 E. Las Olas Blvd. Ft. Lauderdale, Fl. 33301 524-7697 507 Golfview Dr. Boca Raton, Fl. 390-1464 the new apartment she and Chip are furnishing on Manhattan's 57th Street. "Anne's a nut on closets," smiles Chip. "So she worked out this system where you can buy all kinds of poles and attachments and put them together in different ways for different kinds of closets!"

True to her Leo nature, Anne Klein apparently throws herself into her domestic life with the same kind of energy and gusto she displays at work. "If there's a cockroach on the floor," grins her husband, "she's immediately on the phone calling ten different exterminators and investigating every kind of poison available!" He is quick to add, however, that most of his wife's energy is consumed by her career. "Look into her eyes," he says. "This is a very no nonsense lady. There is work to be done and perfection to be achieved."

With both of her grown stepchildren away at school, Miss Klein devotes most of her waking hours to the business, arriving at 10 in the morning and rarely leaving before seven or eight. She and Chip, when they do go out in New York, prefer movies to the theater, because they don't like

being tied to a 7:30 curtain; dinner is often a hamburger thrown on by the maid after a late hour call from the office. Miss Klein's business day itself is fast paced and tense; her employes in her presence display the kind of studied alertness that indicates a very demanding boss. "She is," says one of them, "a real perfectionist."

Occasionally, however, the frantic pace of 7th Avenue gets to even Anne Klein, and she rubs her eyes

'. . . a deadline every minute.'

wearily. "Sometimes I wonder if I'm not a little crazy," she sighed recently, ticking off the added aggravations that the energy crisis means for her business: skyrocketing prices, endless fabric shortages, and "a deadline every minute." But then, in the next breath, she laughs about the three times she has tried to retire yet came back because she was bored.

This launches an animated discussion of Chip's latest brainstorm: a re-

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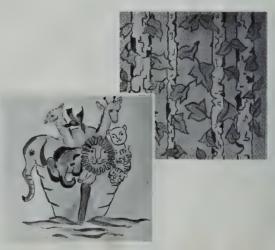
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po box 2972 palm beach, fla 33480 vitalization of the Anne Klein Design Studio, which will feature a licensing out of Anne's original designs for everything from scarves to cookwear. The impression emerges, as she talks about this, that her reputation as a clothing designer now firmly established, Anne Klein is ready to move on to other things.

"Anne never really considered clothes that important," muses her husband. "She doesn't have that reverent a respect for fashion." The design studio idea, he points out, it's not only a good way to expand Anne's scope of interest; he hopes, too that it is an inspired marketing idea. "Since women do 85 percent of all the buying, a women's ready to wear designer should really be the best designer for any product."

As if this were not enough to consume her energies, Anne Klein — in what may prove to be the ultimate challenge of her career — is about to take on the French fashion establishment. With a 49 percent interest in their company recently acquired by Takihyo, a Japanese conglomerate with a worldwide distribution network, the stage has been set for the

launching of Anne Klein International. And one of the first markets they would like to tackle is France, where they will try to both license Anne Klein studio designs and open Anne Klein boutiques in the major department stores.

Chip Rubenstein admits that the venture is not without a certain amount of risk, given the basically chauvinistic nature of the French consumer. But he is betting heavily on the combination of ingenuity and energy that has contributed to his wife's successes in the past.

"Anne wants to be just as good as the French," he says. "This is her religion. She just hates walking down Madison Avenue and seeing Yves St. Laurent and all those other French designers over here. She wants to go over there and take some of their francs away."

That statement should probably be taken as fair warning by the French ready to wear industry. For Leos, above all, are known for the overwhelming self-confidence and drive they bring to the single minded pursuit of their goals. So far Anne Klein has been true to her sign.

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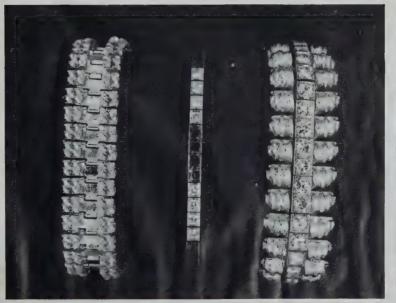
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Mrs. Alfons Landa.

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Launching the Stella Solaris

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Waiting at Port Everglades was the \$18 million Greek cruise ship whose impressive passengers were to launch its inaugural Caribbean sailing. And greeting the 400 guests was the official hostess, Palm Beach society matron Mrs. Alfons Landa.

Champagne flowed once more, cruise lights played on silvery and golden gowns as if King Midas had put his touch on everything including the elaborately appointed tables.

Those with Greek heritage including Mrs. Landa, Mrs. Arthur Burck and Mrs. Donald LeMin, wore Grecian gowns for the opening night festivities.

There was Greek music and Greek dancing, Greek costumes and belly dancing and more champagne. And there was a grand finale, a fashion show by Sakowitz of Houston with clothes that made such a hit in the Franco-American fashion extravaganza at the Palace of Versailles. Among the cheering Texans were the Algur Meadows and the Augustus Newmans.



Mr. and Mrs. Paul Wilmot, above.



By JUDITH CLEMENCE Photos by Mort Kaye

Greek folk dancers added to the festive mood of the launch party aboard the flagship.



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SPRINGTIME IN FLORENCE

(Continued from page 77)

duomo. The climate is mild and balanced, and extends to beautiful environs such as the Etruscan city of Fiesole now dotted with grand villas. The Arno flows through a valley of rounded hills and slopes atop which the light gray olive tree blends with the delicate green of cypress.

The most elegant shopping thoroughfares in Florence are Via Tornabuoni - home of Gucci and Ferragamo by way of Via Strozzi, Via Calzaiuoli and Via Roma. After window shopping here, saunter over to Borgo San Jacopo and Vias Cavour, Pazani and Rondinella where prices are more modest. It's customary for many shops to give a 10 per cent discount but one must ask by saying "sconto."

The art of making fine china and the working of precious stones is traditional with Florentines. The princely Medici family encouraged goldsmith and silver work which is still world-renowned. Antique galleries abound, alternating with artisan shops for furniture making, leather and raffia, embroidery and mosaics.

And fabrics! The softest silks, rich, heavy brocades or damasks, all glow in profusion. Also in abundance are good woolens, tweeds or the newest synthetics.

An important point to keep in mind is that the Florentine "lunch hour" is leisurely, extending from noon to 3 p.m. Storekeepers shutter their shops and leave for home.

The various museums do not close during these hours thus enabling art-lovers to revel in the glories of the past. Just as the stores reopen, most museums close.

The oldest building in the city is the Baptistry, dating from the 11th century. The interior is an elegant octagon topped by a dome of glittering Venetian mosaic. At the sides of the altar are Donatello's imposing statue of Magdalene, and a papal tomb. The bronze doors are of different periods. The pair, facing the duomo of Santa Maria del Fiore, which Michaelangelo called the "Gate of Paradise," is the masterpiece of Lorenzo Ghiberti (1378-1455).

Aside from art treasures, Florence is the home of Lulli and Cherubini, the famous "Camerata dei Bardi" which gave birth to modern musical drama. The University of Florence dates from Charlemagne and now consists of many schools and programs, including special courses for foreigners throughout the year.

Music is a magnet. The Florentine Musical May festival is internationally renowned. The opera season in July presents both classical and popular repertoire at the airconditioned Teatro Comunale. Recitals, chamber music and other events are held during Spring in the Sala Bianca of the Pitti Palace, while plays are performed at the Teatro della Pergola, and revues staged at the Teatro Verdi.

One of the great pleasures of Florence is leisurely strolling, so be prepared with comfortable footwear. Certain piazzas are pedestrian malls, such as Piazza del Duomo and Piazza della Signoria. Here is a delightful spot to find a table at a sidewalk cafe, order a cappaccino or apertivo, and relax to the everyday sights and sounds of this metropolis.

Just ahead towers the Palazzo Vecchio, the ancient civic center enhanced with Michaelangelo's sculpture of David (a replica of the original in the Academia).

Next to the Palazzo Vecchio is the Uffizi Palace, housing one of the world's greatest art collections. This palace was built for Cosimo I, who intended it to be the hub of his government. Instead, it evolved into a picture gallery.

Strolling and art-gazing stimulate the appetite. Fortunately there are many neighborhood stores which might be called Italian-style "delis". They boast three or four small



Florence's celebrated Ponte Vecchio, a 14th century bridge which crosses the Arno River, houses the shops of jewelers and artisans.

tables and chairs where espresso, vino, or even stronger libations (the good Italian liqueurs as well as the traditional scotch or gin) are available.

The Piazza della Signoria is a short and interesting trek to the Ponte Vecchio (old bridge) which spans the Arno. This medieval bridge is covered with shops ranging from goldsmiths to purveyors of jewelry, leather, and wearing apparel.

Just across the river is the Palazzo Pitti with its adjoining Boboli Gardens. This is the former residence of the Grand Dukes of Tuscany, and in modern times was the royal palace of Victor Emmanuel II, King of Italy. Today it contains the Silver Museum, the Gallery of Modern Art, the Palatine Gallery and the Royal Apartments, replete with paintings.

Most travelers visit the nearby Church of Santo Spirito designed by Brunelleschi and stroll on to Carmine, richly embellished with Masaccio's frescoes, as well as the Church of Cestello. One of the best views of Florence can be enjoyed from Forte Belvedere which was built in the 16th century and dominates the Boboli Hill.

The elegant Santa Trinita bridge brings perigrinators back across the Arno to the square of Santa Maria Novella with its great Gothic basilica. Here in this immense, teeming piazza is the city's central railroad station.

Other days bring other pleasures. Treats in store include Giotto's Tower with its exquisite marble carvings, the Medici chapels (Michaelangelo's celebrated tombs), the Bardini Museum.

Florence is smaller than many other Italian cities, thus its hotel rooms may fill up quickly, especially in July and August. It is wise to book ahead. Doubles with bath in first class hotels range from \$25 upward. In the often charming pensions, such as the Beacci Tornabuoni, a double ranges between \$15 and \$20.

Florentine food is simple, robust and easy on the purse. In many restaurants, trattorias and rosticerrie, poultry and game are roasted over an open flame. A meal for two consisting of pasta, a meat course, fruit and wine, can total less than \$10.

Or hie yourself to La Loggia, located in the hills with a superb view of Florence, for a sumptuous dinner that, depending on one's appetite, can cost from \$25 up for two.

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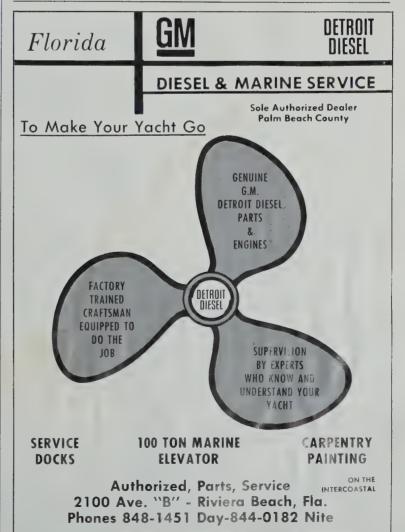


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PORTRAIT OF A PORTRAITIST

(Continued from page 81)

ture, done everything beautifully with great taste and the help of William Haines, the decorator. Ambassador Annenberg has as superb a collection of French impressionists as any that I know of — Monet, Manet, the lot, which he exhibited at the Tate — and now my pictures of him and his wife are displayed with the rest of their collection." He twinkled with pleasure.

Asked what painters he liked, Draper replied quickly, "Boldini, Sargent, Augustus John and Orpen." At the mention of Andy Warhol he laughed and said that he, too, had painted a Campbell's can of tomato soup, that he had sneaked it in, actually, into the background of a portrait he had done of John Dorrance, the president of Campbell Soup Company.

"I consider myself a contemporary artist, but you see, I've never had any problems. I've never had to struggle. I suppose it would be better or more interesting if I had. I wanted to be an actor, but was too shy. I also thought of being a dancer or a jazz pianist, but thought I was better at painting." He gave sober assurance that he is not an intellectual.

Married, divorced, the father of three grown children, Draper was born in Hopedale, Mass., in 1912. Privately tutored by an Englishwoman, he later went to Pomfret School where he felt playing piano was more acceptable than painting. He painted mostly on vacations and recalled that he had been greatly taken with a picture by T. Vernon Bailey he had seen in Nantucket of a ship at sea. It so impressed him that he copied it on the back of an envelope and went home to paint the ship in much greater detail.

At Harvard, Draper thought of becoming a concert pianist. He joined several jazz and instrument clubs, was graduated in 1935, and decided on a career in art.

Draper studied at the National Academy of Design, then with Charles Wesley Hawthorne and Henry Hensche at the Cape Cod School of Art, and with John Frazer at the Rhode Island School of Design. He whizzed through the courses at the Art Students' League with remarkable expertise, studied sculpture with George Demetrious and attended the Grande Chaumiere in Paris.

During World War II, Draper

was an official combat artist for the U.S. Navy, riding transports and PC's off the icv, windswept Aleutians. destroyers and PT's in the South Pacific. He was a lieutenant aboard the USS Tennessee when she took part in the invasion of Saipan, sailed on a transport and landed on Guam under enemy mortar fire. He saw victory in the Marianas and jungle war in Bougainville and New Caledonia.

> '... paints landscapes for recreation.

History was recorded in dozens of Draper's moving and memorable paintings which were later reproduced by the National Geographic magazine in four issues. As a civilian, he was commissioned to paint three murals for the U.S. Naval Academy at Annapolis. His portraits of Admirals Nimitz and Halsey and his paintings of ship, sea and shore action during the

war toured museums all over the

"It was his consuming interest in human beings - his sharp observation of character, his susceptibility to human beauty — that made him a painter of portraits," commented Perry T. Rathbone, director of the Museum of Fine Arts in Boston. "Draper belongs to the tradition of Sargent. Like Sargent's, his style is fluid with virtuoso brush work as the identifying characteristic. Draper happily projects into his work understanding and love of people and appreciation of physical subtleties. These qualities are the source of the warmth and vitality of his portraiture. They are also the reasons why his portraits are fine likenesses."

Draper has held many one-man shows at various galleries including Portraits Inc., Knoedler's and the Graham in New York; the Palm Beach Galleries; the Vose Galleries in Boston. His latest one-man show will be at the James Hunt Barker Gallery in Palm Beach this month.

He has exhibited at the National Gallery and the Corcoran Gallery in Washington, D.C., the Metropolitan

Museum of Art and the National Academy of Design in New York: the Museum of Fine Arts and th um of Contemporary Art in Bos ... the Chicago Art Institute; the Na tional Gallery in London, the Salon de la Marine in Paris; and museums in Sydney and Canberra in Aus-

When he needs relaxation, Draper travels to Caribbean islands, to outof-the-way spots in Europe ("Bondo? That's in Switzerland where I staved with Mildred, the Countess of Gosford"), to Kenya and Kyoto, Guatemala and the Greek Islands.

Taking along his paints and easel, he paints landscapes for recreation. Titles of his landscapes range from Barbara and the Two Dogs in Fog. Wainscott, Long Island to Rug Washing at Rev. Iran.

Critic Brendan Gill asserts that by a pleasing irony the landscapes Draper paints — as a means of turning his back on the labors that have earned him a reputation — have themselves earned him a reputation; that the painted records of "obscure holidays in far-off places have greatly added to his fame at home." Gill



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thinks Draper welcomes freedom from problems of personality and identity. By fixing souls on canvas he projects an exalted release of energy in the "entrancing magic" of "the old sacredness of the earth . . . along with the sun and the scudding clouds and the air so fresh and winey that we can almost taste it on our lips."

Gordon Brown, senior editor of Arts Magazine, observed that Draper is "an artist that one can trust not to gild the lily" but that "despite his fidelity to nature, his personality shows in the rapidity of his brush strokes and in the simplicity of his calligraphic notations of vegetation, rocks and people."

On a visit to his high-ceilinged studio, some 20 blocks from his duplex, Draper simply said of his work that he painted "broadly" and considered himself a colorist.

"A painting looks like one thing up close," he said, "but another at a distance. Look at the teeth in this picture. You see? They just look like a white blob, but back off. I like the way I did those teeth. And I like the way this T-shirt came out. You see it's white, but up close it has all sorts

of colors in it — pinks, blues, yellows."

On another piano in his studio Draper paused to play a little of a Bach bourree he was learning, then he whisked out a painting from a stack of canvases:

"This is my mother," he said by way of explanation. "It's how not to paint a portrait. I did it when I was

'... not a face a viewer could respond to.'

22 and she was 60. I made her look old because I saw her as old when I was 22. If I painted her today, she would seem much younger because I'm 60 now. But you see, I posed her then, and she looks blah. If I were to paint her now, I would get her to talk, to react, to respond, not just to look posed but as though something were happening." It was a gentle and soft portrait, but not a face a viewer

could respond to. It lacked the quality apparent in an unfinished canvas Draper was working on of a bank president who looked as though he were capable of being a passionate lover. All that the artist would divulge about the banker, however, was that he was an excellent athlete who kept himself in shape by running a mile every day.

While Draper prepared tea in his small kitchenette-bathroom that presumably had once been a cupboard, he explained that the studio had belonged to Lydia Emmet, a well-known artist. The model stand had come with the studio, and it had a parquet floor "It's really beautiful," Draper said. "It's a shame that no one wants full-length portraits so that I could show it. No one has room anymore for nine-foot portraits except the Los Angeles Music Center who asked me to do one of Mrs. Norman Chandler."

As he spoke he inspected some paintings he had exhibited recently of tropical plants and flowers. He added a daub of white to one. "That's much better, he said, giving the picture another glance as he left the studio.







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Lake Park

WALKING AROUND

(Continued from page 50)

and Eden, Angler Avenue is next to Ocean Terrace, and Sunrise is paired with Sunset. On the other hand, Queen's Lane and Kings Road are at opposite ends of the town and somewhere the King lost his apostrophe.

There is no reason why subdividers should also be poets and in our view Palm Beach should be grateful it was given names such as Oleander, Poinciana, and Hibiscus instead of Sixteenth Street and Twenty-second Avenue. It may be a little more difficult to find one's way around, but think of the worlds one can explore. There's the oceanic world of Caribbean Road, Mediterranean Road, and Atlantic Avenue; the ornithological world of Sandpiper Drive and Ibis Isle Road; the geographical world of Brazilian, Australian, Chilean and Peruvian Avenues.

But whence, we wondered, did the name "Worth Avenue" arise. A friend offered an obvious explanation: "You turn your wife loose there and she can spend all you're worth." But preferring history to folklore we turned again to Judge Knott.

William Jenkins Worth, it seems, was a colonel in command of the Fed-Federal forces in the Second Seminole Indian War, 1835-42. First, Lake Worth was named after him and later the city of Lake Worth and Worth Avenue. He became a general and was second in command (under Zachary Taylor) in the Mexican War. So Fort Worth, Tex., was named after him, too.

Probably the least imaginative street names in Palm Beach are South County and North County. Since these form the main drag we rather wish they had been called South Coconut and North Coconut, for without the noble coconut there might have been no Palm Beach at all. And we ought to have at least one street named Providentia. It was, after all, a brigantine called *Providentia* loaded with coconuts from Trinidad which wrecked off our beaches in 1878, this being the genesis of our palm trees and hence the origin of the town's name.

Without that wreck the entire local scene as we know it today might be in Cadiz, Spain, where the *Providentia* was bound.

- Howard Whitman







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(Continued from page 42)

One program government funding is providing is an apprentice training program in which approximately a dozen young singers work for a small salary (\$9,000 in 1973-1974), sing a few roles, receive vocal instruction as well as training in acting, ballet, make-up and other stage skills.

"It's a long time between drinks in this business," Miss Fox said. "The season is only three months long, which means we spend the rest of the year in planning. These young people give all of us a new interest."

The young woman who might have learned to play golf learned instead to expand a few performances in a 12-week season and turn seed money into a \$4 million budget.

Carol and her daughter, Victoria Flanagan, spend evenings and weekends together and an occasional New Mexico vacation.

"I think I spend as much time with my daughter as most of my friends who don't have jobs spend with their children. I'm not a big party person, so we spend quiet evenings at home."

Carol does draw the line regarding teen-age activity where rock concerts are concerned. But her former husband, Dr. C. Larkin Flanagan, takes over for her there, so Victoria (who sang in the opera children's chorus until she grew too tall) gets her full share of "R and R."

Carol Fox enjoys old world formality. She despises the term "Ms.," won't allow it to be used on Lyric's mail. She always has viewed her womanhood as an asset rather than a liability in her work.

Miss Fox has a strong personality. her brown eyes can smile warmly or flash in anger ("I know sometimes my people have been in caucuses for weeks getting something ready for the old bag," she says wryly of herself.)

"I breathe for every singer," says the general manager. "I have a great sense of participation. If we had started in the Eighth Street Theater, as some wanted us to ..."

But they started in the Opera House, and not even last year's backstage fire could dampen the success of another Lyric season, with stars like Joan Sutherland and Birgit Nillson on the roster.

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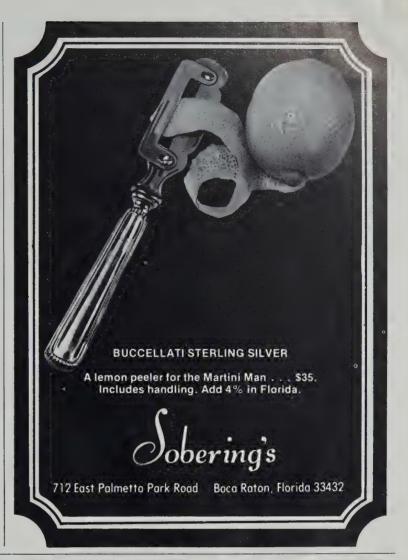
(Continued from page 34)

ers include Mrs. Charles Dana Jr., James Donovan, as well as Robin Corbin, Emmy Crispin and Ben Ali Haggin. Incidentally, Palm Beachers who haven't seen the new installations of the Charles B. Wrightsman's Louis XVI salon can enjoy the scene in splendid detail in a new Metropolitan Museum volume entitled, "The Wrightsman Collection." It's an outstanding work by Everett Fahy and Sir Francis Watson.

Floridians traveling north this spring surely shouldn't miss the newly installed Far Eastern Galleries wing devoted to art of ancient China. Included are 25 major Chinese paintings of the Sung and Yuan dynasties. According to Maxwell K. Hern, who organized the displays, most of the works were never on view, awaiting their new home, and a great number of other objects are on long-term loan from private collections. Here is a new stimulating view of Chinese art.

Much crowds the attention-getting scene. The new season opened recently at the Empire Room of the Waldorf with Tony Martin and Cyd Charisse. And March is the moment for the great Joffrey Ballet Company at City Center. The second week of the month focuses on the Antiques and Garden Show in New York Coliseum, and March 17 puts the green-line once again from end-to-end of Fifth Avenue.

In keeping with celebrations of the 75th anniversary year of George Gershwin, a revival of *Girl Crazy* is planned by producer Michael Hoover. Ira Gershwin did the lyrics, and Guy Bolton the book.



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LIGHT AND AIRY MERINGUE

(Continued from page 86)

To the French or Swiss cook, however, it usually means the hard or Swiss meringue which is used as a base for many desserts.

The basic recipe requires nothing more than the correct proportion of fine granulated sugar to each egg white and a lot of beating. Use an electric beater if you have one and be sure the egg whites are at room temperature. You will get the best results if you bake meringues by the following method, Marcel said.

Set oven temperature at 200 degrees before beginning to beat the egg whites. After shaping mixture on baking sheets, place in the preheated oven for 15 minutes. Then turn off the oven heat. Let the meringues remain in the oven with heat turned off for at least four or five hours or overnight. They should be totally dry before removing them.

If you can't take that much time to do meringues, bake them slowly at 200 or 250 degrees for about 40 minutes. Never try to make meringues on a hot, humid day. Once dry, store in a tightly closed container.

Meringue shells are wonderful to have on hand to fill with pastry cream, ice cream, or sugared fruits or berries topped with whipped cream. Marcel's recipe turns out perfect meringues every time. The recipe calls for fine granulated sugar (bar sugar), but I've used sifted regular sugar with good results. If you don't have cream of tartar, substitute lemon juice.

BASIC SWISS MERINGUES
4 egg whites (large eggs) 1 c. fine granulated sugar
Pinch salt 1 tsp. vanilla or
4 tsp. cream of tartar, almond extract
or lemon juice

Add salt and cream of tartar or lemon juice to egg whites. Beat with electric beater at high speed until whites are stiff enough to hold their shape. Beat in the sugar, two tablespoons at a time, at slightly lower speed, until the resulting meringue is as thick and smooth as marshmallow. No grains of sugar should be felt when a small amount is rubbed between the fingers. Stir in flavoring.

MERINGUE SHELLS

Fit a pastry bag with a large round tube and fill the bag with meringue. If you don't want to make the

circles free hand, mark 12 three-inch circles on lightly buttered waxed paper. Dust the paper lightly with cornstarch. Using pastry bag, spread each circle with a layer of the meringue mixture ¼ inch thick. Build a border with more meringue to a height of 1½ inches, leaving the center unfilled. Place paper on a cooky sheet. Bake in preheated very slow oven.

MERINGUE PIE SHELL

Make the meringue recipe cutting it in half. Using a round nine-inch layer cake pan as a guide, mark a circle on wax paper. Butter it lightly and dust with cornstarch. Spread the circle with a layer of meringue ½ inch thick. Build a border with remaining meringue to a height of 1½ inches. Place paper on cooky sheet. Bake as required for meringue. Cool. Remove the shell from the paper. Fill with a cream filling, fruit or ice cream.

If you don't own a pastry bag (you should, they are such fun to use), spread your meringue on the circles with spatula. Then build up sides with additional meringue using a spoon. By the way, an easy way to fill a pastry bag is to fit it into a large jar or other container, draping



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Meringue "kisses" that melt in your mouth are good to have on hand to adorn fruit or ice cream desserts. Flavor them with vanilla, almond, rose water or orange flower

KISSES (Biscuits de Meringue)

Make basic Swiss meringue recipe. Drop the meringue by the teaspoon, an inch apart, onto the prepared baking sheet. Or, press it through a pastry bag fitted with an open star or fluted tube in the form of "kisses". To do this, hold the tube vertically above and close to the paper. Squeeze out the meringue, raising the tube slowly. Release pressure on the bag and draw the tube up and away. The greater the pressure, the larger the kiss will be. Sprinkle with fine granulated sugar and bake in slow oven for about 25 minutes. Remove immediately from the paper to a cake rack to dry. They will crisp as they cool. Makes about two dozen large or four dozen small kisses.

For coconut kisses, fold one cup shredded coconut into meringue before shaping and baking.

Here are suggested fillings for meringue shells:

STRAWBERRY CHANTILLY CREAM

2 c. sliced strawberries ½ c. sifted confectioners' 2 c. heavy cream

1/8 tsp. salt 2 tsp. vanilla, or Kirsch or cognac

Combine strawberries with 1/4 cup of the sugar and the salt. Whip cream until almost stiff and then gradually beat in the remaining 1/4 cup sugar and the desired flavoring. Fold in the strawberries. Filling for eight meringue shells three inches in diameter. You may substitute for the strawberries, whole fresh raspberries, diced peaches or other fruit.

You may also fill the shells with a scoop of any desired flavor ice cream and top with whipped cream flavored with Kirsch or Cointreau or fruit.

Now for Marcel's meringue cake, which is simply meringue layers combined with ice cream flavored as desired. Frost with sweetened whipped cream and decorate with gum drop candies or fruit. If preferred, you may use only two layers of meringue for the cake. For four layers, make one and one-half recipes of the basic Swiss meringue.

SWISS MERINGUE CAKE

Line two baking sheets with wax paper and trace two eight or ni inch circles on each. Butter ver lightly. Spread the circles thinly an evenly with Swiss meringue and bake slowly being careful that the meringues do not color — about 40 minutes. Turn off heat and let meringues remain in oven for about 15 minutes. Remove the circles carefully while still pliable and place on racks to cool.

Save three meringues for the lavers and crumble the fourth and mix into your ice cream. To form the dessert, place a layer of meringue on a serving plate and cover it with a layer of ice cream about one inch thick. Top with a meringue circle and top that circle with another inch of ice cream. Top with meringue circle and another layer of ice cream. Cover with plastic wrap and place in the freezer. About an hour or so before you are ready to serve the cake, spread with sweetened whipped cream flavored as desired. Decorate with gum drop candies or fruit. You might also like to flavor the ice cream with Kirsch, rum or brandy. Place in the freezer to keep the ice cream firm.

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You and Your Sign

By James Laklan

PISCES (Feb. 20-March 20)

Pisces is sometimes called the 'spaciest' of the zodiac's signs — way out. Accomplishments of the Piscean can be unique, unusual, difficult to duplicate (Einstein was Piscean). You do best not by trying to copy someone else, but by being yourself. Remembering that can be helpful during this period.

Those of this sign are often difficult to know. Just when one understands you, he discovers a new facet. Sometimes Pisces is aware of this and makes deliberate mischief (for himself as well as others). This is not a good time for any such games.

You may be under considerable pressure during this period, but pressure can be highly valuable to you of this sign — you often perform best under it.

Mystical tendencies are often associated with this sign, and many born to it have psychic ability and intuitive perception. Your intuition may serve you well.

ARIES (March 21-April 19)

There is gloom here, some despondency. Don't try to keep troubles and problems suppressed. A little soul baring right now could be good for you. Try writing down some of those things which are causing trouble.

You may do some unwilling traveling during this period. However, results of the journey can be positive. There may be a tangential benefit as a bonus. (Note: journeys do not have to be physical).

Don't look too much in a straight line right now. Some peripheral vision is needed. Also, a circuitous path could bring you more quickly to the place you want to go.

TAURUS (April 20-May 20)

Taurus is associated with drums and those of this sign often like to drum up excitement. You can be very good at drumming up interest in a favorite project, or in a business. You can also drum a friend who has disappointed you out of your life. And being strongly individualistic you can, of course, march to a different drummer.

The drum is a resonant, rousing instrument and symbolically these qualities can be felt in your life. Resonance is enriching - a large amplitude caused by a small impetus. And many small things in life can bring you great pleasure. Equally, you may magnify a small woe into a Shakespearean tragedy. By the way, an old saying advises that one can turn tragedy into comedy by sitting down. Think about it.

GEMINI (May 21-June 20)

Geminis are the nonconformists of the zodiac. In every Gemini there is a streak of individualism and at least a touch of the rebel. In positive aspects this is, of course, to the good. But when negative aspects transcend, Gemini can make life miserable for himself and everyone else. And does.

During this period you may find yourself in a perverse mood, taking delight in being obstinate, unpredictable and charismatically irritating. Possibly you are bored.

Get acquainted - reacquainted - with George MacDonald Fraser's hero, Harry Flashman, who has a taste for turpitude and gives such advice as "Bluff, my boy - bluff, shift and lie for the sake of your neck

You might enjoy more than one type of gambling right now, including taking a chance on romance. Better watch the odds.

CANCER (June 21-July 22)

Cancerians frequently have considerable psychic sensitivity and are often attracted by the occult. It is quite possible that during this period you may seek to participate in a series of seances or, perhaps, ESP experiments. The results can be interesting.

Some Cancerians make excellent mediums. But it should be noted that Cancer is a variable sign due to the reversal of the sun's direction in this sign. Cancerians can be overly emotional and overly impressionable. They can be easy prey to the unscrupulous.

Cancerians can also let their imaginations run away with them and such an experience may occur at this time. A small incident may be expanded into a Grand Guignole — or perhaps turn into dementia ridicula.

LEO (July 23-Aug. 22)

Quite possibly the most important thing for you of Leo to do during this month is to face a self fact which is having a negative influence on your life. You are aware of it. You have been offered some help and some advice. In truth, until you are ready to help yourself no amount of counsel will be useful. Self-delusion is a dan gerous ally.

The period is a supportive one for you. You will find close at hand those who have faith in you. Beware false friends who feed back to you only what you want to hear.

This is a good time to keep active in constructive work, and also one in which to consider simple basics. Don't look for someone else to straighten out problems or provide formulas. In fact, don't look for formulas. Look deeper.

VIRGO (Aug. 23-Sep. 22)

Virgos are often associated with microscopes, at least symbolically. They often scrutinize minutely, examine motives (theirs or others) in detail, analyze everything - including emotions. Not that scrutiny, examination and analysis are negative virtues. But Virgos can carry such exercises to the extreme, even becoming so involved with trivialities that the larger significance is lost. Which is something you might keep in mind as a cosmic check rein.

This could be a good time to make some sweeping gestures, some unrestricted moves. Follow some of those impulses you tend to put down. Think of all the adventures Alice would have missed if she hadn't gone through that looking glass.

Something is very apt to arouse your curiosity during this period. Go ahead and explore where it leads you. Curiosity has its own reason for existence. We'd all still be in caves if it hadn't.

LIBRA (Sep. 23-Oct. 22)
Libra is, of course, often associated with justice, and Librans have a strong sense of fair play. You may, during this time, find yourself involved in a situation where fairness does not seem to have been observed. You will be a good champion here. It may cost you something, but that cost will be outweighed by satisfaction.

You could find some delight during this period by immersing yourself in poetry. Browse through old favorites. Find new ones. Try writing some of your own, about some of those inner thoughts you seldom share with anyone.

You can have an interesting time with the I-remember-when game. Look for two things: how constructive some old ideas or old ways were. And how lucky you are that some of the things you wanted were never granted you.

Expect to find yourself involved in some prosaic confusions.

SCORPIO (Oct. 23-Nov. 22)
Scorpio is the sign of regeneration. You of this sign often have an exceptional ability to turn disaster (major or minor) into good fortune. You have a knack of finding new ways, new potentials, of putting old things to new use. You don't always avail yourself of these talents, but this can be a very good time to call

on them.

Scorpians also need and should seek new stimulation — new ideas, new contacts. The Scorpian who is in a rut is a cat on a hot tin roof, with a touch of dostoevshchina thrown in (you may not admit the latter since you prefer to believe you are never deliberately perverse).

You don't have to go far afield to find stimulation. Often it is close at hand. A familiar passage, reread, can have new meaning. So can the paintings on your wall, rehung.

There should be some significance in a combination of letters perhaps, but not necessarily, a monogram.

SAGITTARIUS (Nov. 23-Dec. 21)
Sagittarius is the sign of growth.
Sagittarians like expansive ideas, a life style which does not hem them in.
If circumstances narrow their lives,

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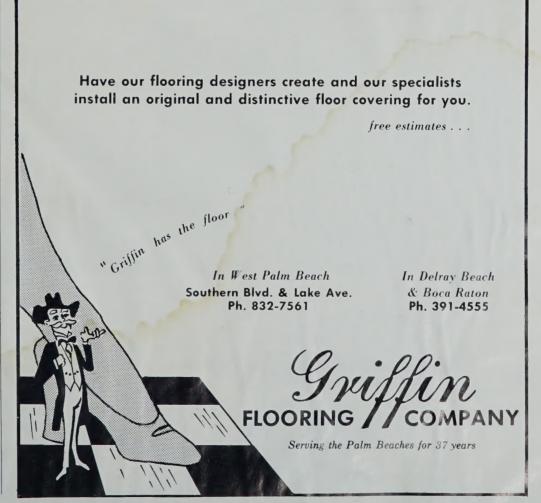
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they still tend to reach toward wide horizons creatively, in imagination, through art, music and books.

They can be extravagant to the point of financial disaster. Usually extremely generous, they love gift giving. And they are apt to love charge accounts and credit cards not wisely but too well.

Yet the Sagittarian can and does prune just as the gardener prunes for better growth. This could be a good time for some judicious pruning. In more than one area.

CAPRICORN (Dec. 22-Jan. 19) Capricorn is associated with planning, and those born to the sign are generally excellent in this area so good that others often turn to them for advice. In negative aspect, planning can of course become devious scheming, something for those of this sign to guard against. This would be a good time for Capricorns to reexamine certain plans. Make sure that they will result in what you actually want. By the way, do you know?

As we have said before, Capricorn is associated with achievement (the

goat on the mountain's pinnacle is the sign's symbol). Mountain tops are associated with snow and ice (Capricorn's are often accused - and not always justly - of being 'cold'). Interestingly, we find the word 'crystal' often associated with those of this sign.

AQUARIUS (Jan. 20-Feb. 19) Aquarius is both an inventive and electric sign (Thomas Edison was an Aquarian). The combination, of course, accounts for both some of the charm and the changeableness of those born to this sign. It has been said that the Aquarian can be anything or nothing.

March is not usually a favorite month of the Aquarian. It tends to be for him an 'in between month', neither an ending nor a beginning. Those of this sign frequently feel restless at this time, sometimes depressed, a feeling of being at loose ends.

Bake a loaf of bread. Dig in the garden. Hunt gemstones. Paint furniture. In short, do something simple and satisfying. After March comes April and the beginning of a new zodiacal year.



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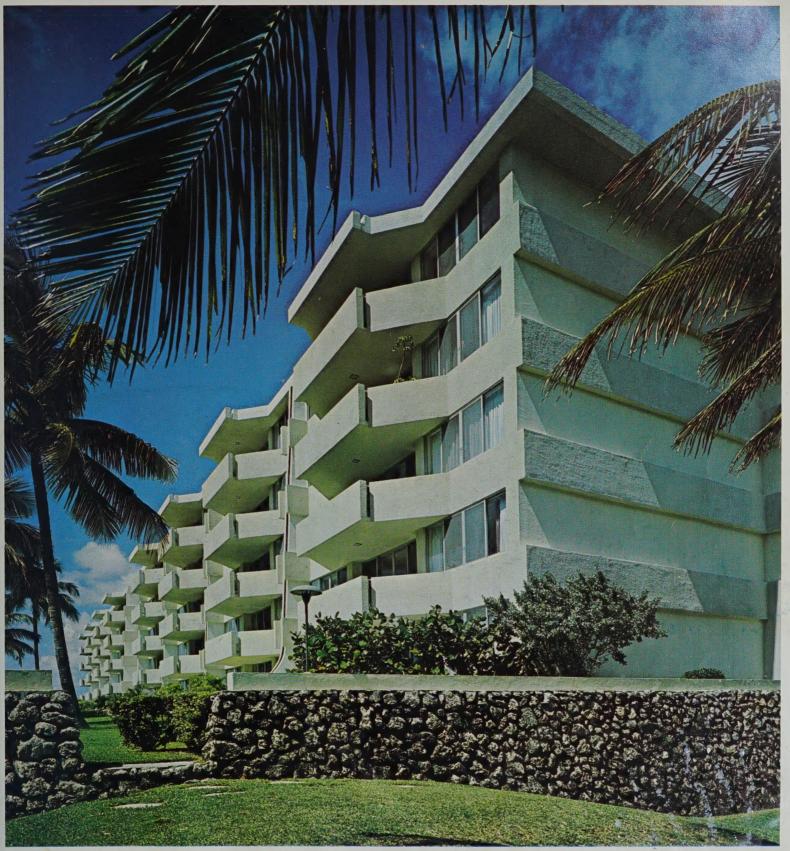
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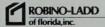
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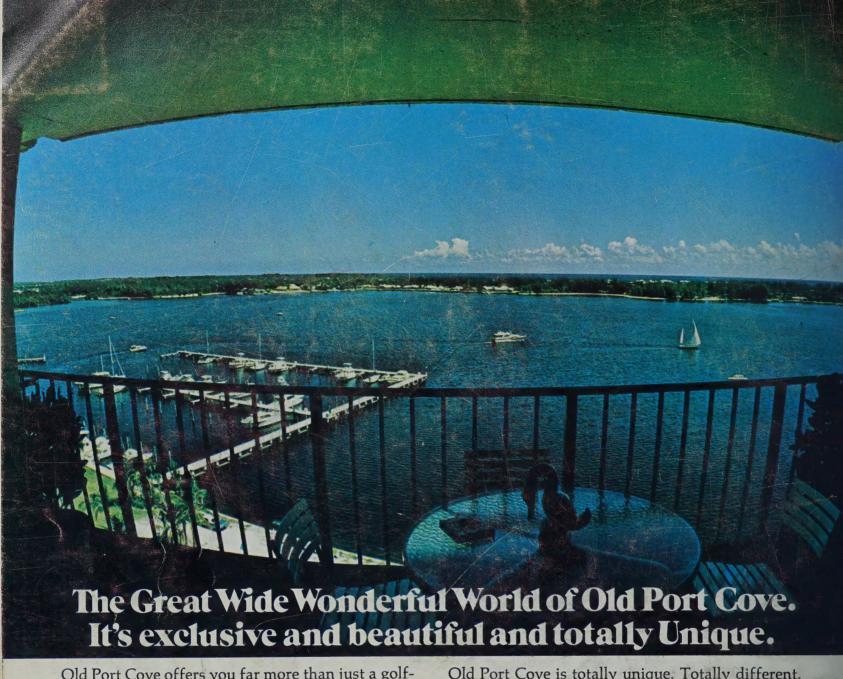


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